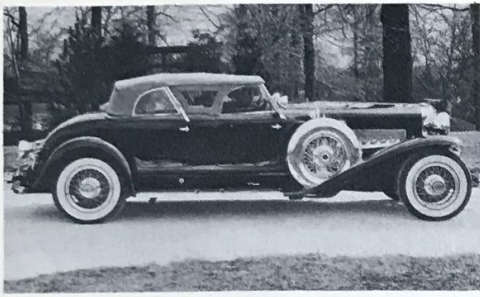


ONE DOLLAR

Modern
MAN
M A G A Z I N E ' S

Annual

FIGURE STUDIES IN COLOR



ANTIQUE AND CLASSIC CARS



ALL-TIME FAMOUS GUNS

BAR GUIDE
RAILROADING
TRAVEL · RADIO
GALLERY
SECTION

VOLUME ONE



Long legs sheathed in black net. Enticing wisps of lace and the condescending expression of a desirable, but haughty modern beauty. Cold and aloof, she seems to typify 20th century urbanism — sleek, efficient, but difficult to understand and slow to accept the proffered hand. The pose taken by model Ann Melton is in a ballet-like mood with its inspiration taken from the background of the city at midnight.

Photograph by Bernard



IN the words of Voltaire, the world around the MODERN MAN of today is "... the best of all possible worlds."

Those who live by this optimistic philosophy are, we are confident, not only the happiest of men, but also the most successful.

They are ones who realize that the day of adventure and of the individual have not passed. There is plenty of room for those who seek the bizarre and the dangerous.

The need of this nation in its growth is not for those who are content merely to do the same as everyone else but for those bold enough to strike out with new ideas, to answer the challenges flung by the elements and society.

It was men such as these who gave us our advanced technology and our democratic government.

This then is still the day of the man of action—the imaginative, forthright man. It is to him that this publication is dedicated ... the man who enjoys the raw cut of a winter wind knifing across the up-country ... who thrills to the roar of a finely-tuned engine and who, above all, has a mind of his own and the guts to use it.

— The Editors



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Modern
MAN
MAGAZINE'S
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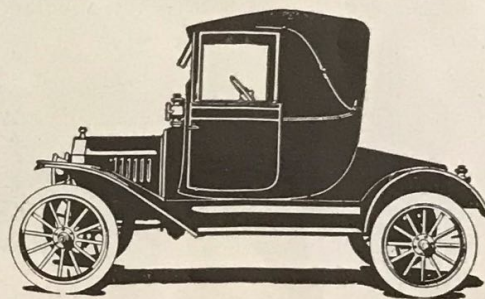
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The Cars



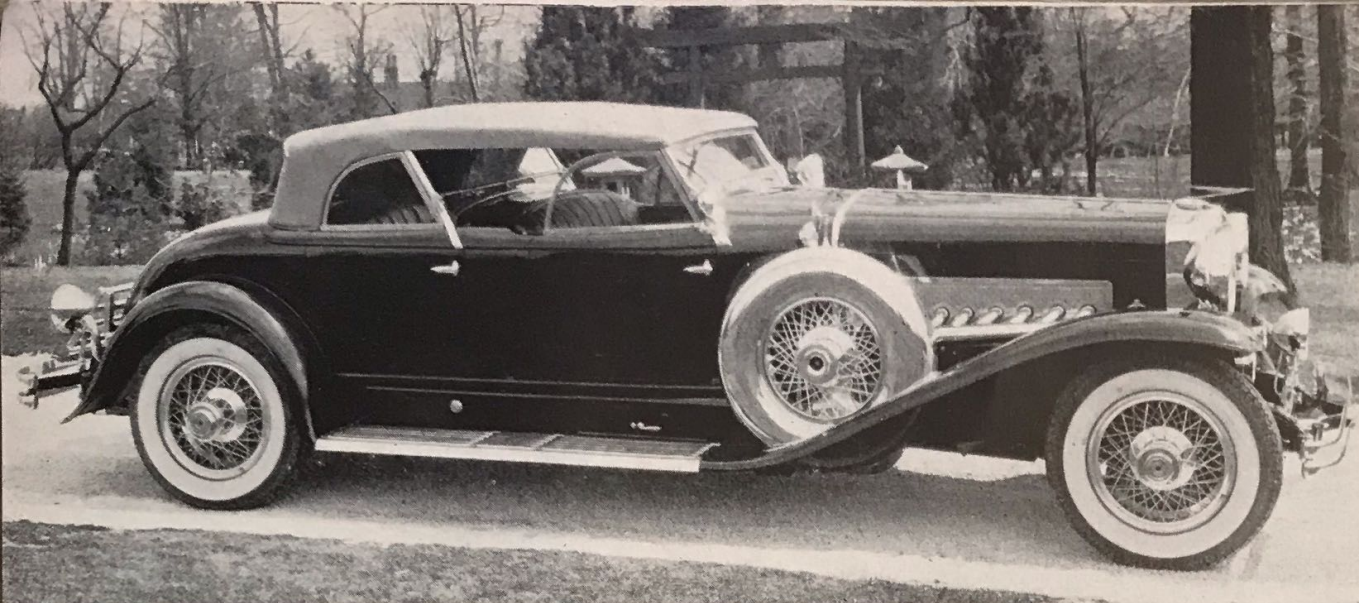
WITHIN the last few years, there has developed a tremendous new surge of interest in automobiles—their design, performance and history. Like most things American, the enthusiasm covers the whole spectrum of interests with plenty of room left over for individual expression and opinion.

Some enthusiasts are automotive purists—interested most in perfection of styling and precision engineering. Others are speed fans who thrill to the frenzied sweep of the checkered flag. In between are thousands of men who have revived the old hobby of tinkering . . . they adjust, tear-down and tune-up their stock cars until the monotonous sameness that comes with assembly line production is gone and, in its place, is a car that mirrors the personality and character of the owner.

Generally speaking, the auto-minded public is divided into three camps—the sports car fans, classic car admirers and the antique collectors. Swelling their ranks and defying specific classification are the stock car racers, hot rods, midget and big car followers and 4-cylinder foreign car owners.

Despite his rabid partisan outlook at times, every car fan shares one thing in common with his fellows: an unbridled interest in the automobile as something more than merely a means of personal transportation and its continued progress and improvement.

MODERN MAN on the following pages presents an album of nine cars that represent a little of each quality men admire in a car. Obviously great volumes with hundreds of pages would be needed to even begin a review of all automobiles. This is only a pleasant collection offered for the interest and informative guidance of our readers . . . a brief parade of some of the great cars of yesterday and today.



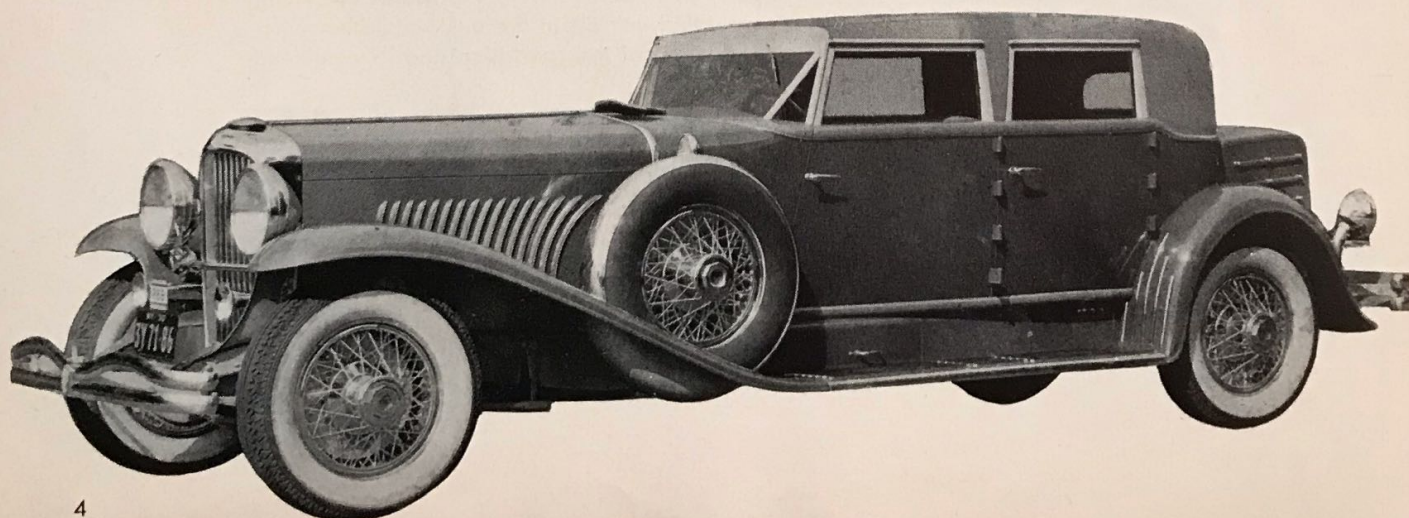
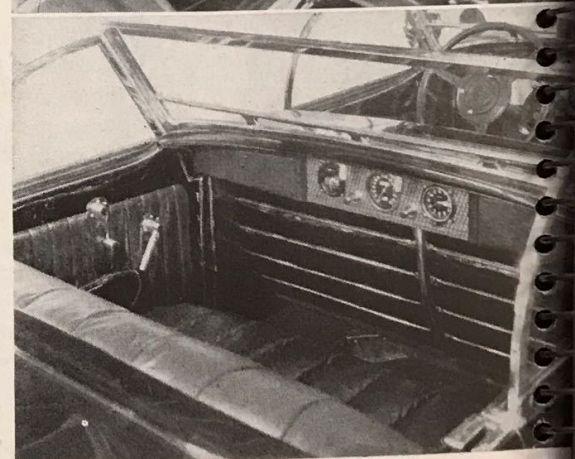
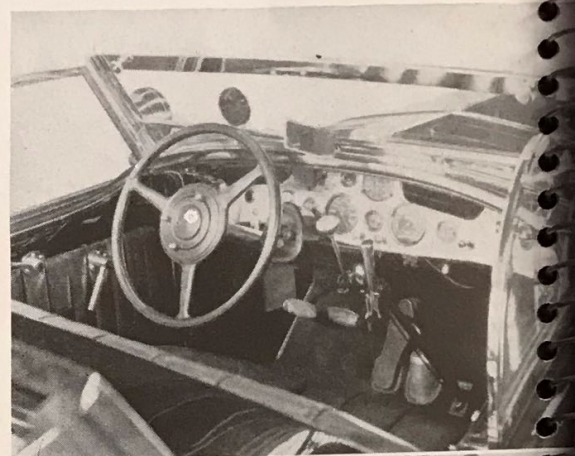
Duesenberg SJ came out in 1932 as the first stock supercharged car in U.S. At its peak of 4,750 rpm, power output was 320-hp on one dual carburetor and close to 400-hp with two. Weight of car was 6,000 pounds and it hit 104 mph in second. Interior (right) had leather upholstery, dual dashboard.

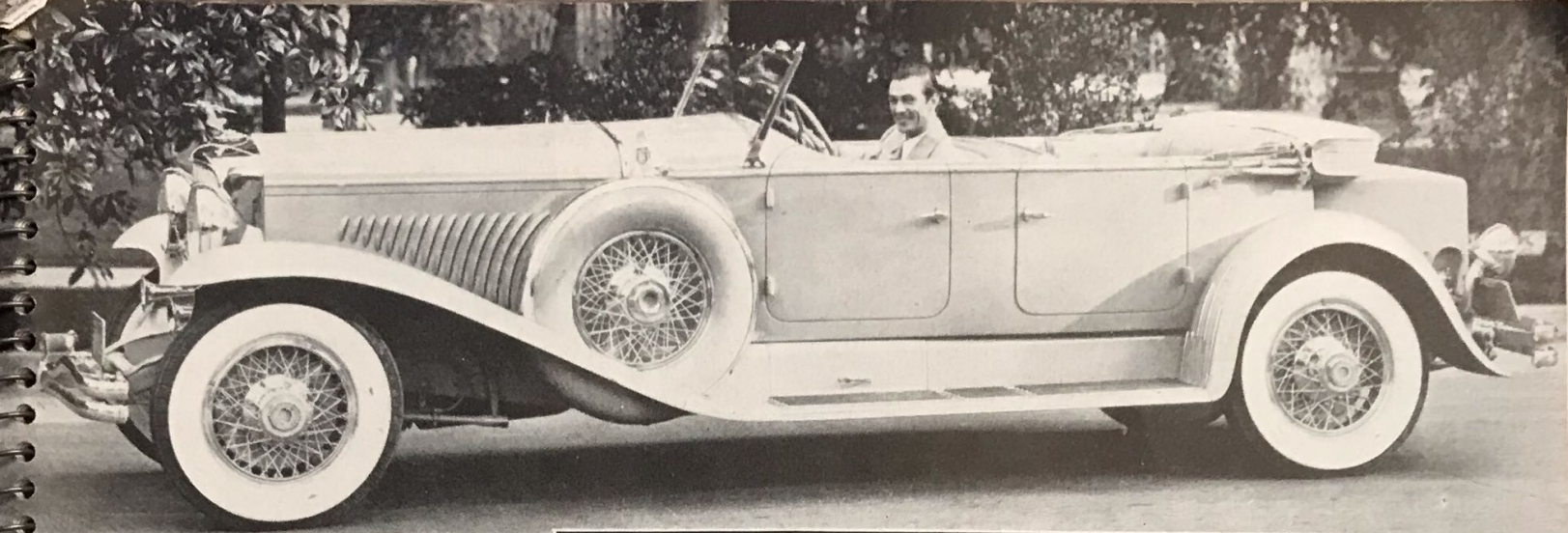
Duesenberg

IT'S something of a left-handed compliment that the Duesenberg is often thought of as an imported car by the general public. Somehow the rich, distinctive body lines and the almost-flawless engineering are associated with European hand-craftsmanship. Yet the Duesenberg was an American-built car of a standard that has not been and probably never again will be duplicated.

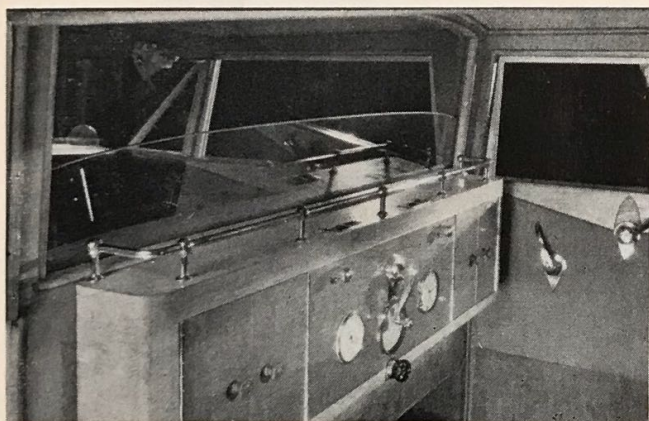
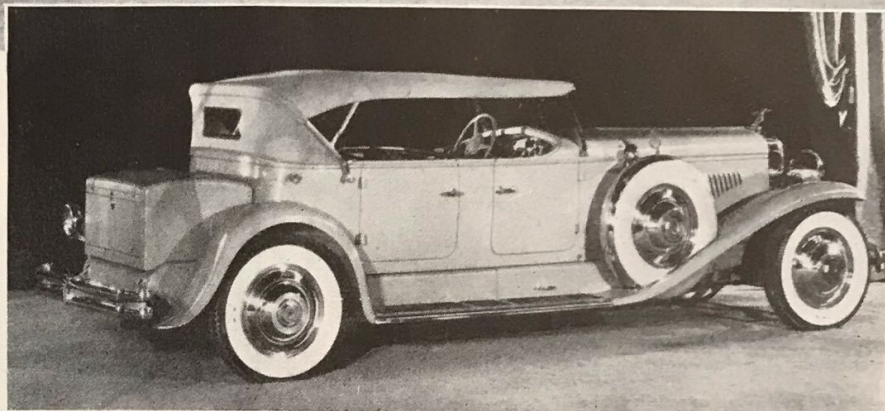
Fred and August Duesenberg planned their first car for racing only. In time, Duesenbergs or cars using the fabulous Duesenberg engines racked up three wins at Indianapolis and finished in the top-ten no less than 29 times. In all, the Dueseys held 66 world records for speed and endurance.

As a quality motorcoach, the Duesenberg was in a class all its own. The Model J sold for \$8,500—the chassis alone, that is! All body work was custom and extra. The Model SJ followed, a supercharged classic that could roll up to 130 mph putting out about 320-hp. The chassis on the SJ was \$11,750; body work ran from \$13,500 to \$18,000. All bodies were custom-made.





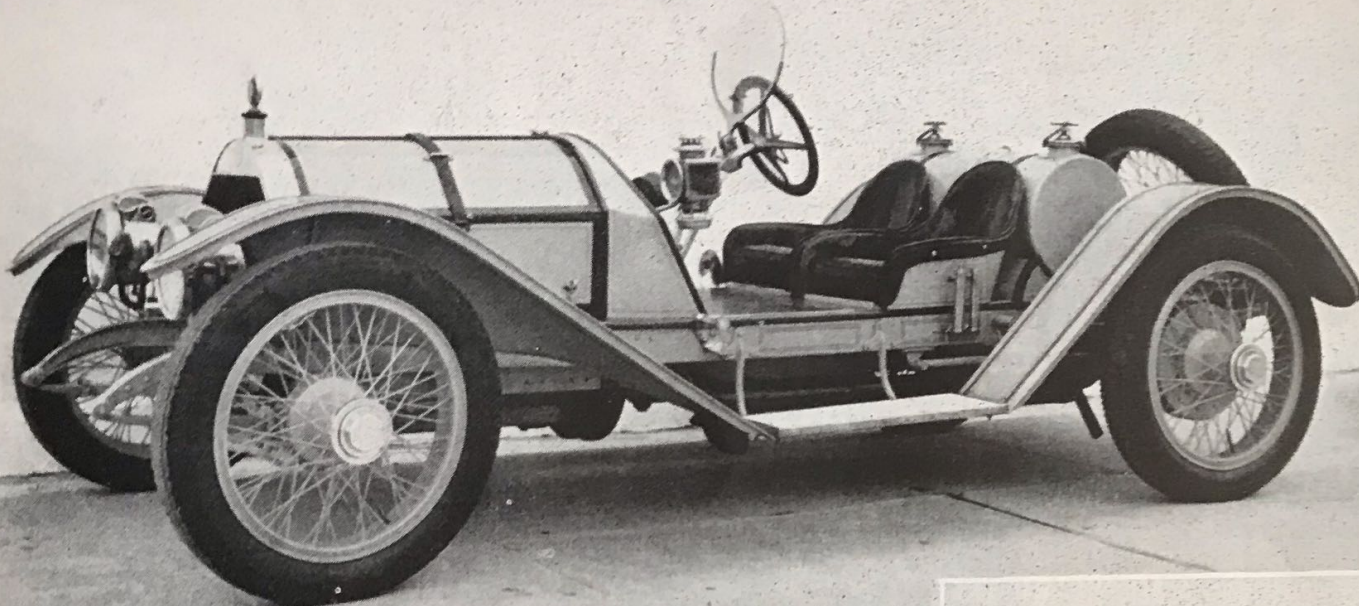
Gary Cooper Duesenberg was named for the film star who bought the first of five made. Cooper also had another extra short car made, 125-inches long. The standard SJ was 153½ inches long. Owners could put metal disks over the wire wheels as on the phaeton (right).



There was almost no limit to the luxury touches owners put into their cars. Built-in bar, dual instruments including altimeter-barometer were typical additions.

Beverly sedan Duesenberg (at left) was considered the top in appointments. Interior views (above and at right) indicate how cost for custom bodies on the \$11,750 chassis could easily zoom to \$15,000. Ab Jenkins set a world 24-hour record of 135.47 mph average in an SJ roadster in 1935. A stock SJ could go through gears to 100 mph in 17 seconds and using supercharger, hit a top speed of 130 mph.

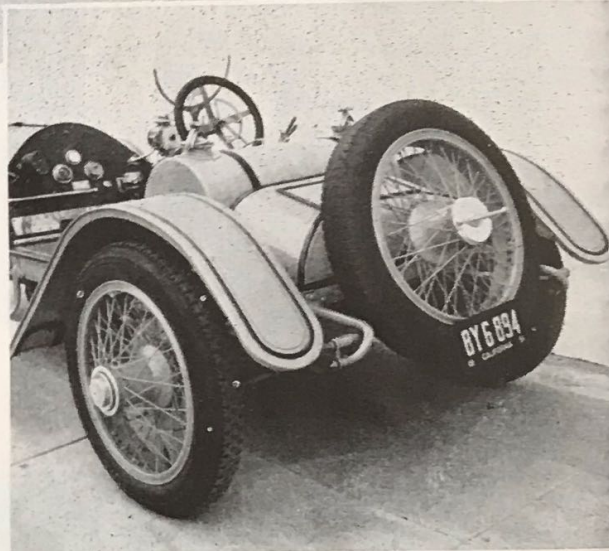
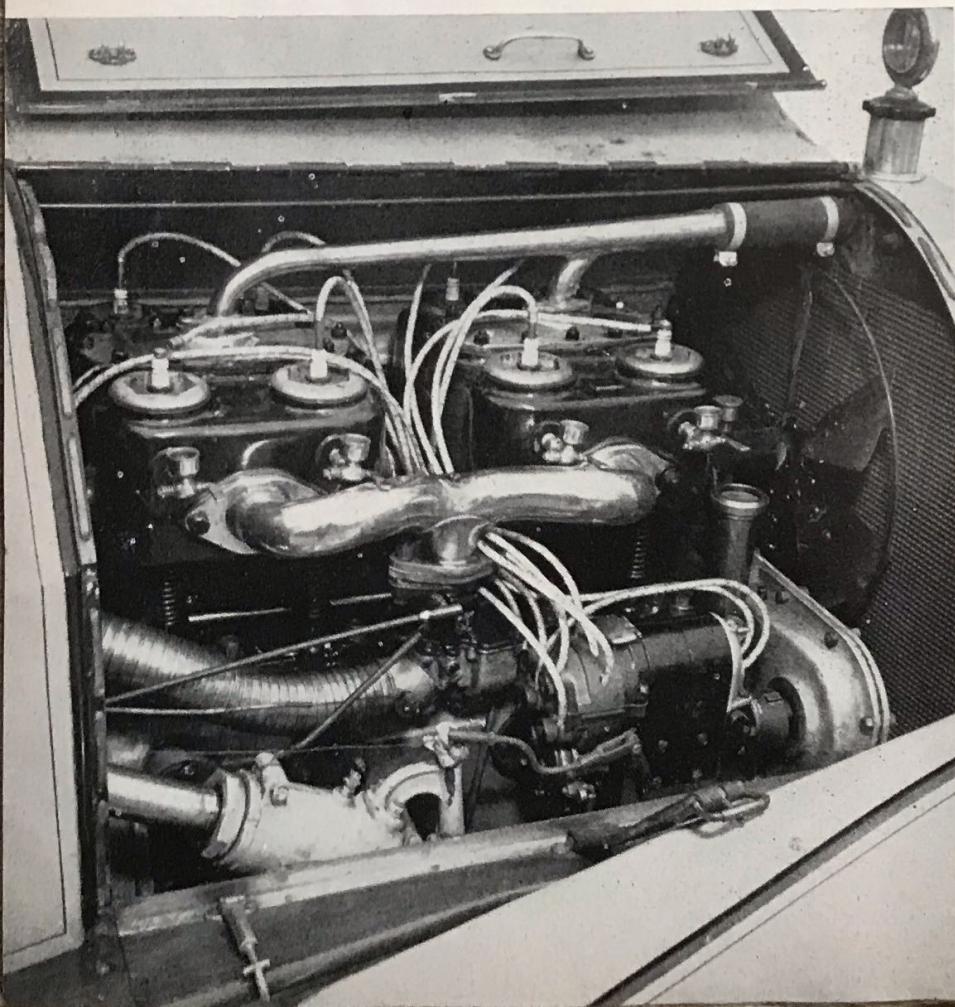




Ralph de Palma drove an early Raceabout of this same model 150.5 miles over a California course in 1921 at an average of 69.5 mph.

Mercer Raceabout

Right-hand view of Mercer's engine shows the unique two-section motor, wiring system, brass manifold and the two-spark Bosch magneto.



Round, monocle-type windshield is 18 inches in diameter and so protects driver only. Rear tank holds five gallons of oil, 25 gallons of gas.

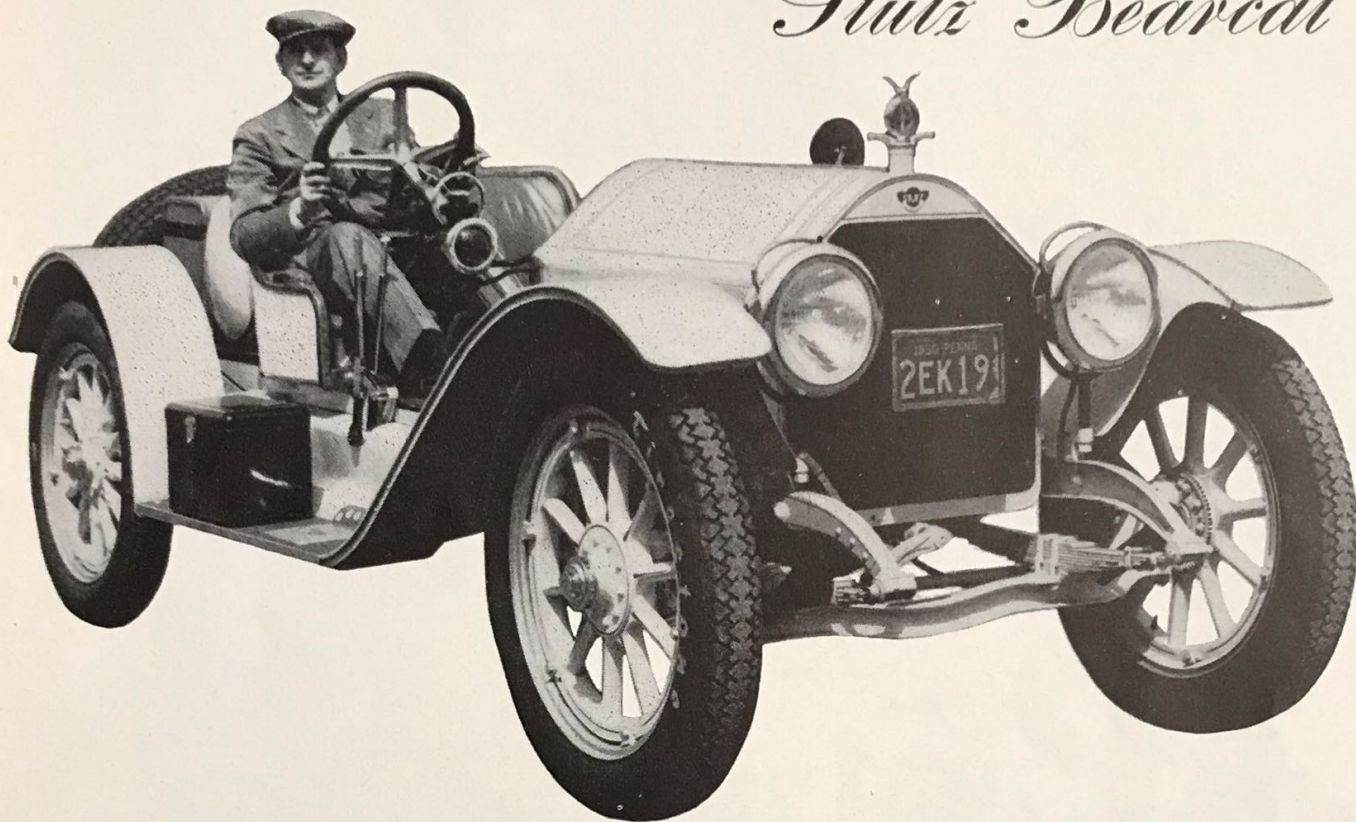
THERE are probably less than 25 Raceabouts left in the U.S. but those still around are generally seen battling along the road giving the '54 stock cars a run for their money.

The Mercer sold for \$2,600 at the factory in Trenton, N. J., and only 600 were ever built, all between 1911 and 1915.

Although the car weighed 2,500 pounds, it was advertised as "The Champion Light Car" with a guarantee to go "a mile in 51 seconds." The Mercer was designed for racing and it still shows good cornering characteristics.

Car has a 4-cylinder T-head engine with blocks cast in pairs, intake valves on one side, exhausts on other. Compression ratio is 4.78 to 1. Overall length is 152-inches with a 108-inch wheelbase. Manifold and fittings are of solid brass and the water pump is of cast bronze.

Stutz Bearcat



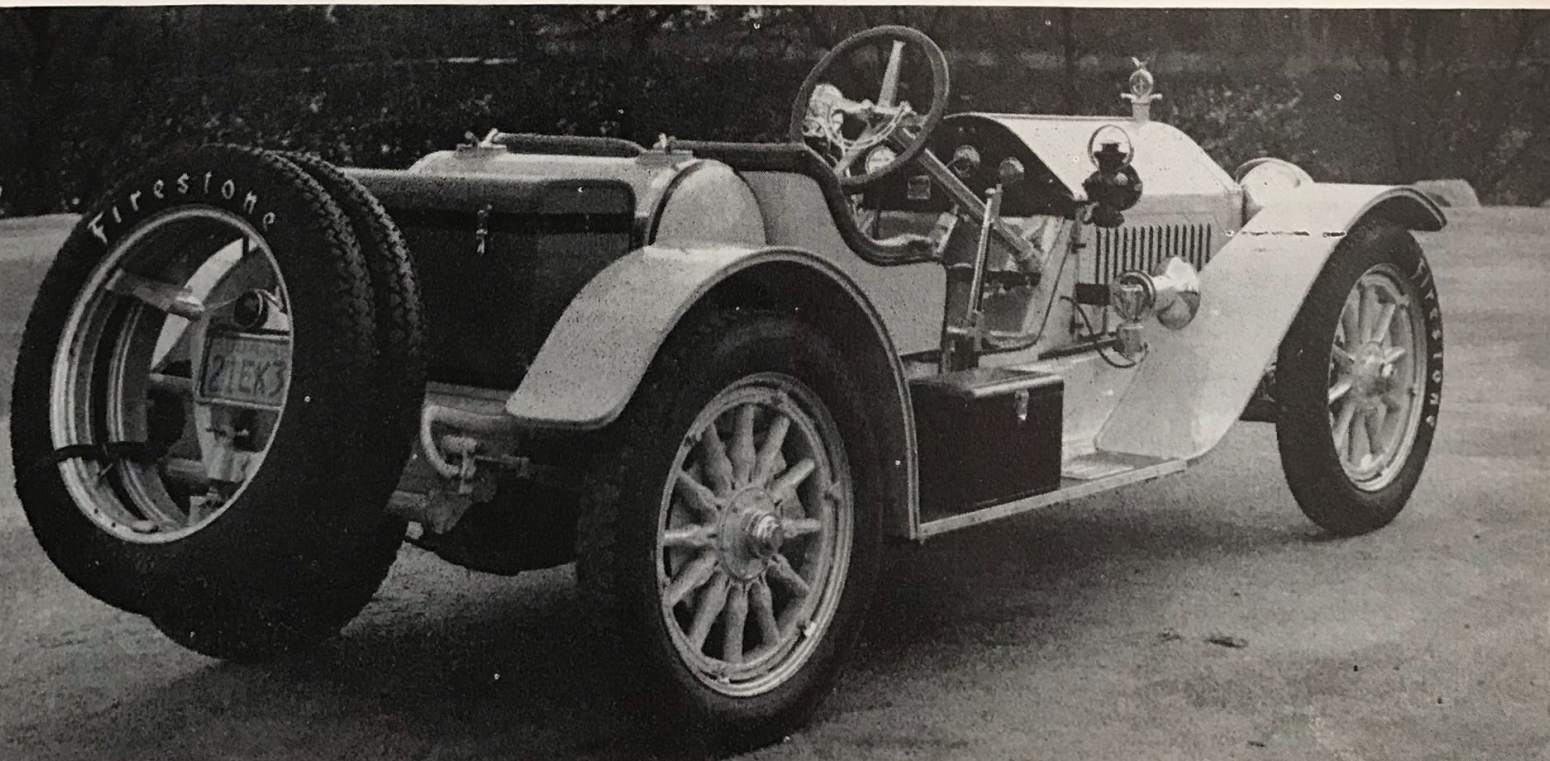
IN 1911, a young self-taught Hoosier engineer named Harry C. Stutz went into the automobile manufacturing business. Five weeks later, he had not only completed his first car but entered it in the Indianapolis race.

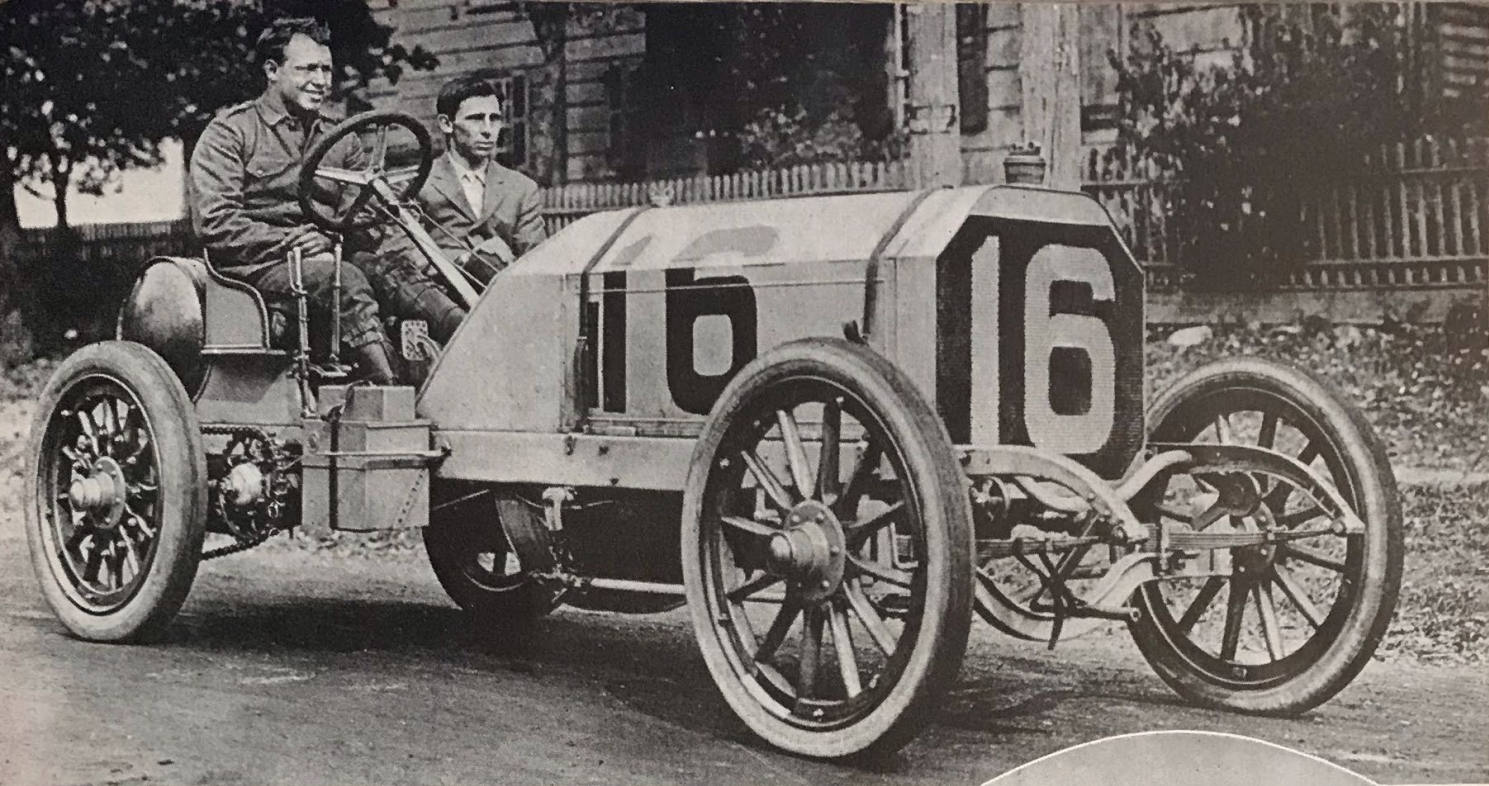
His most famous car was the fabulous Stutz, 1914 Series E Bearcat. It had a 120-inch wheelbase, weighed about 3,000 pounds. Owners had

a choice of two T-head Wisconsin engines, a four and a six each with integral-head cast iron blocks on an aluminum crankcase.

The 4 $\frac{3}{4}$ x 5 $\frac{1}{2}$ -inch bore and stroke resulted in 36.1 rated horsepower although actual output was over 60 hp at 1,500 rpm. Price was \$2,000 for the four and \$2,125 for the six.

Body was typical racing design of the day.

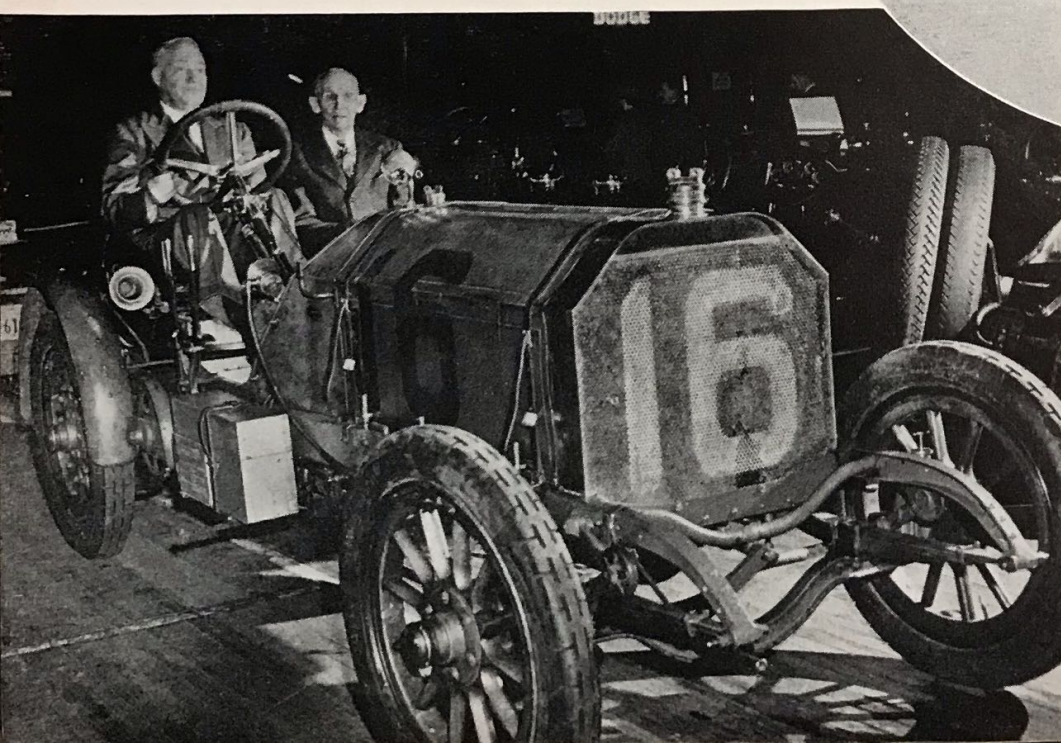
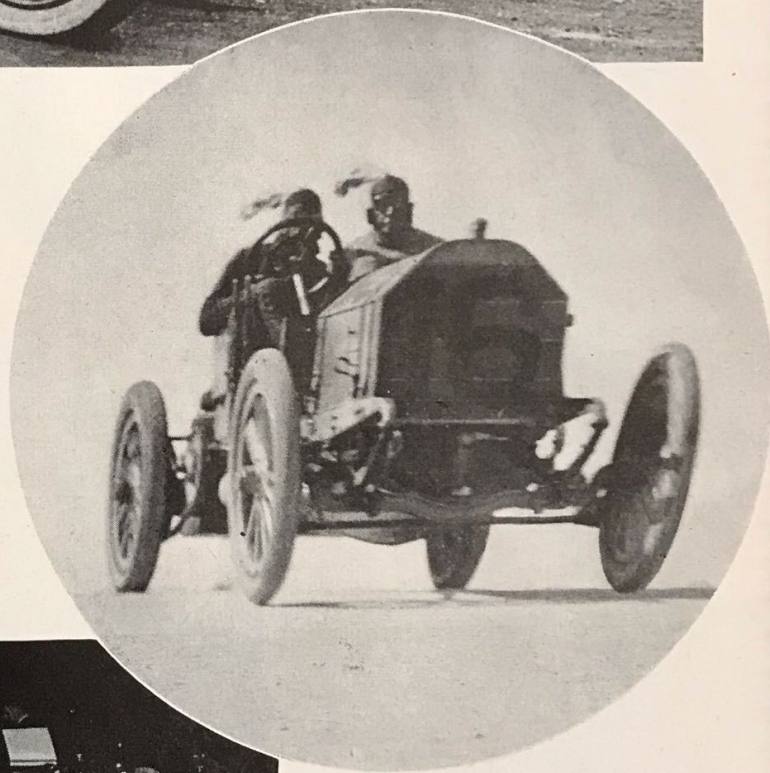




"Old 16"

WHEN a big Locomobile specially designed and built for about \$25,000 won the Vanderbilt Cup race in 1908, it made racing history. As the first American-built car to win the classic road race, it helped win public confidence.

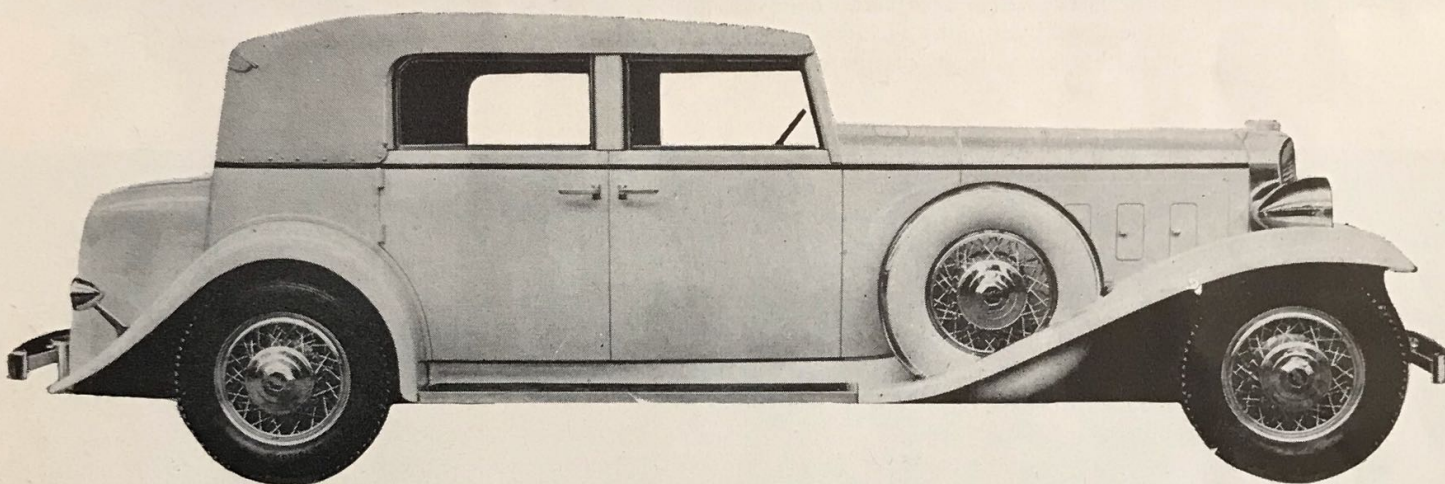
The "Old 16" had a four-cylinder block cast in pairs, copper water-jacketed. Piston displacement was about 1,100-cubic inches; bore and stroke were $7\frac{1}{4} \times 6\frac{3}{4}$ with over-head valves.



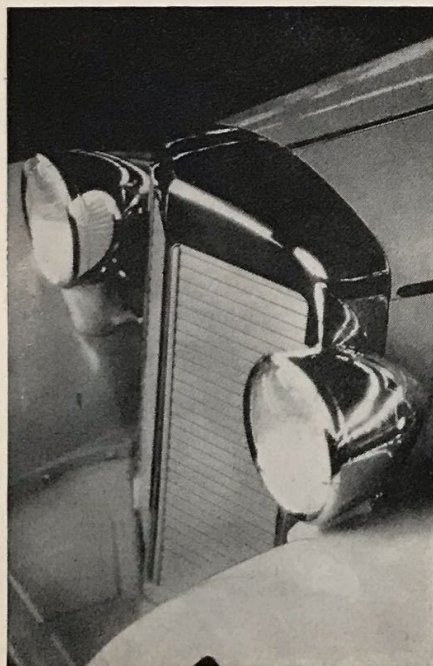
The famed racing team that drove "Old 16" to victory was George Robertson, the driver, and Glenn Ethridge, his crewman-mechanic. At the top they are shown during a practice run for the 1908 race at the Long Island Motor Parkway. Center, during race, and below, 40 years later, at the First Antique Auto Show in New York City where the pair and car won a grand prize.

Marmon

BY the mid-1920's when many other automotive firms were working the kinks out of their first (and often only) models, the Marmon Motor Car company was already a veteran of two decades experience. Marmon bodies were generally conservative but still distinctive and often advanced in styling. But in engine design, the firm excelled. Its classic is probably the famous 200-hp Sixteen brought out in 1931. It was a 16-cylinder, all aluminum engine with a vast 490.8 cubic inch displacement from $3\frac{1}{8}$ x 4-inch bore and stroke. Despite this volume, extensive use of aluminum kept the weight down to 930 pounds. Cylinder blocks were set at a 45° angle and overhead valves were operated by push rods from a 32-cam camshaft.

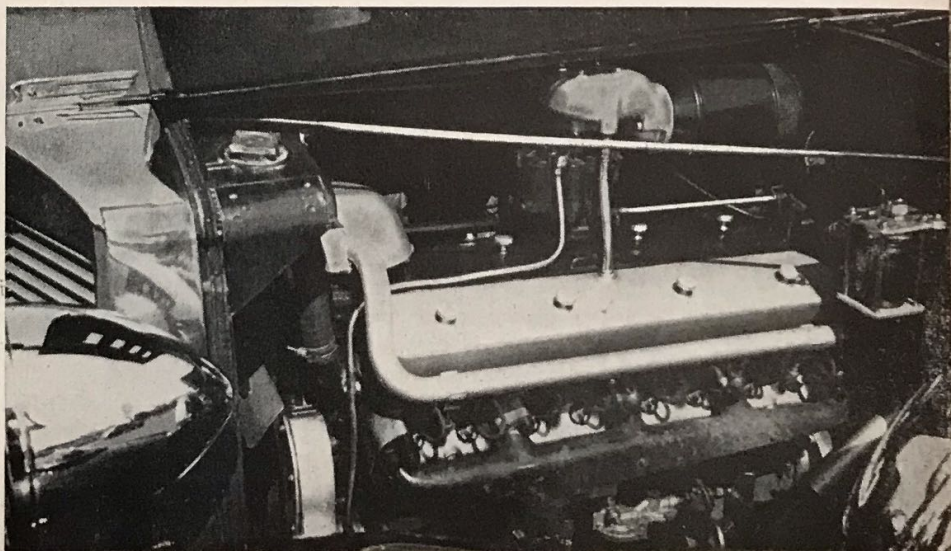


Marmon Sixteen bodies were designed by Walter Dorwin Teague and built by Le Baron. This 1931 convertible cost \$5,420 and the sedan was \$5,000. The cars would do better than 100 mph putting out 200-hp at 3,400 rpm.



Radiator shell and shutters of the Sixteen were strikingly modern in 1931 and would be good taste even today.

Vibration-free design of Marmon engine led to proven claim that a dime would balance on edge while the engine idled.

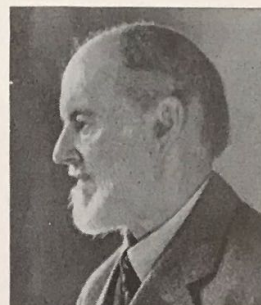


Rolls Royce

ONE does not have to know a hub cap from a cam shaft to realize when he sees a Rolls-Royce that here, indeed, is something of the ultimate. The Rolls is and has been the car of queens and maharajahs, princes and playboys who, having virtually limitless wealth, found they could do no better than the long, proud beauties from Derby, England.

Any story of the double R will start and probably end with superlatives. The firm's slogan is simply, "The Best Car in the World"—not a boast, but to them a simple and undisputed statement of fact.

Until 1950, Rolls-Royce made only the chassis; bodies were all designed and built to the customer's specifications. The **Silver Dawn** model, however, is a complete, factory-made car selling for



Sir Frederick Royce



"Royal" Rolls was specially built for Queen Elizabeth with a custom body by H. J. Mulliner & Co. Ltd. which makes R-R bodies.

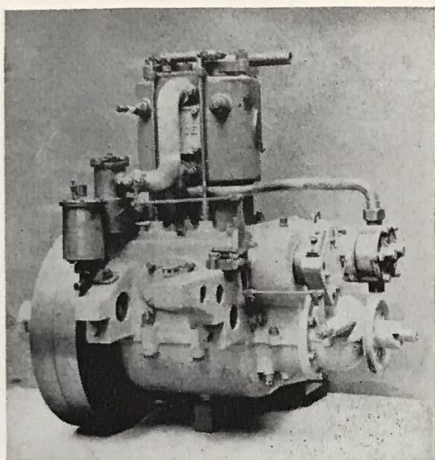
\$11,500 in the U.S. and the **Silver Wraith** starts at around \$15,000. The customer wishing really distinctive design and personalized interior appointments can, however, easily spend \$40,000 or \$50,000 for his R-R.

Production of the Rolls is something that would make a die-hard Detroit shudder; 20 or perhaps 25 cars a week. Total factory output is under 25,000. Owners receive a three year guarantee in contrast to the conventional U.S. warranty of 90 days. The company also runs a chauffeur's school outside London, not that the car is complicated but only to insure proper handling and mechanical care.

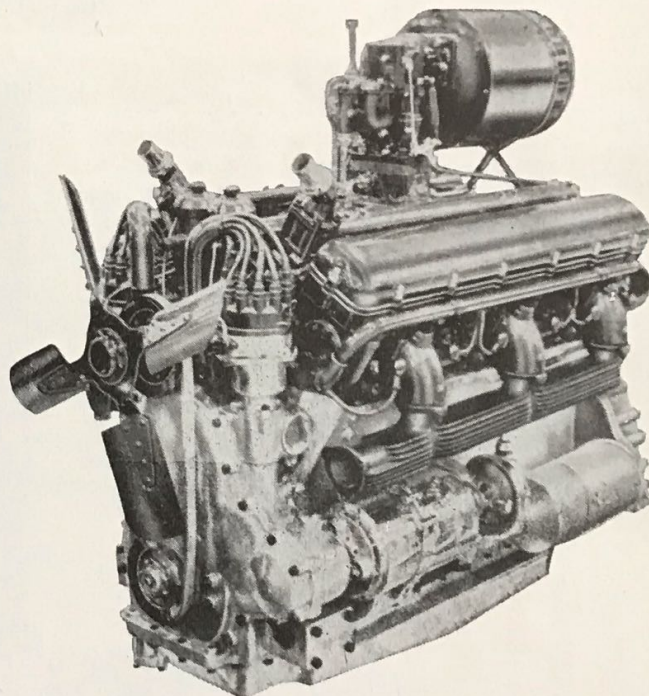
Today's R-R engine has four speeds forward and one reverse. Most are 6's. The plant did make a 12-cylinder car and plans an 8.



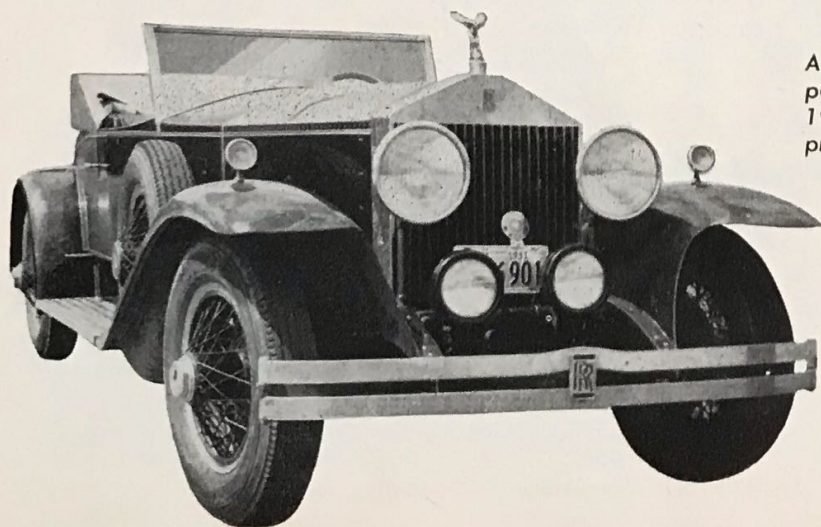
Original Rolls-Royce Silver Ghost is a 40/50-hp 6-cylinder car built in 1907. The Silver Ghost was made for 19 years, a record for continuous production. This one put in 500,000 miles and passed a 15,000 mile continuous run test.



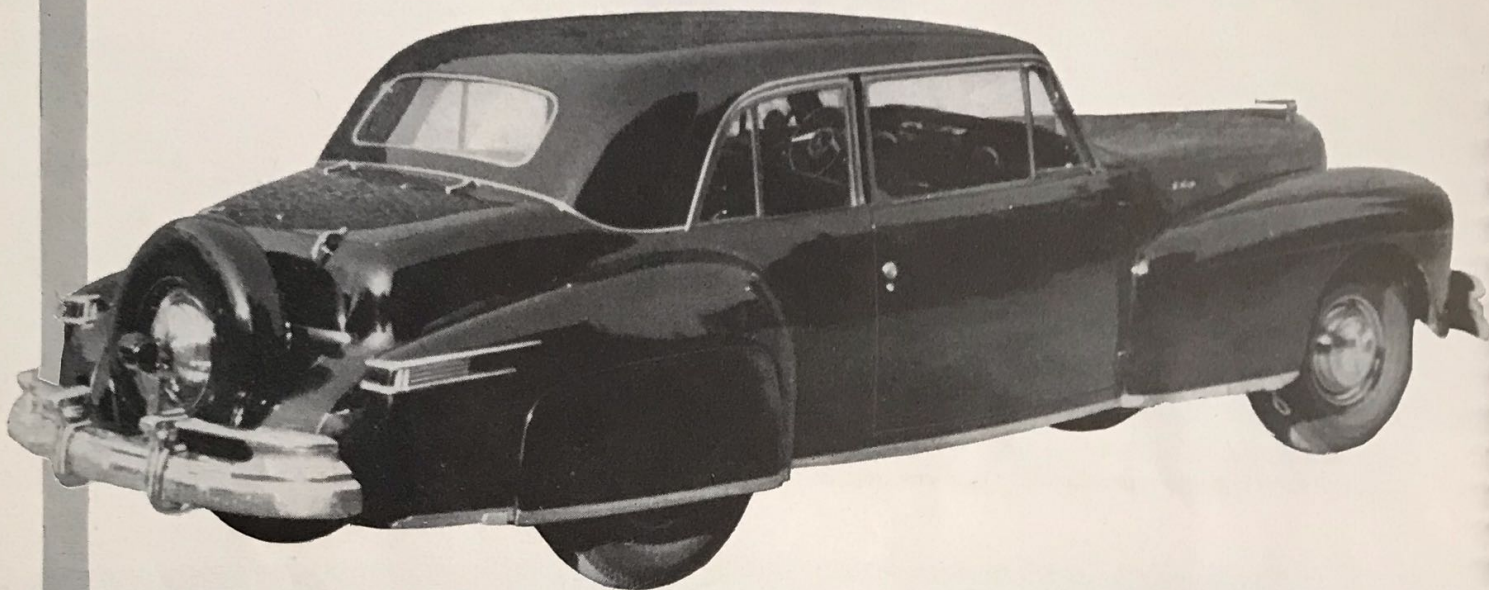
Royce made his first 2-cylinder car in 1903. The next year he met Charles Rolls and automotive history began.



A 12-cylinder engine, virtually a miniature aero powerplant, was installed in the Phantom III in 1936. It could do up to 100 mph. The firm also produces military engines for planes and tanks.



One unchanging feature of all Rolls-Royces is the distinctive, squared-off radiator. The Silver Lady on the radiator cost about \$65. Owners wisely remove it when parked for any length of time and replace the emblem with a plainer, inexpensive water cap.



1948 CONTINENTAL . . .

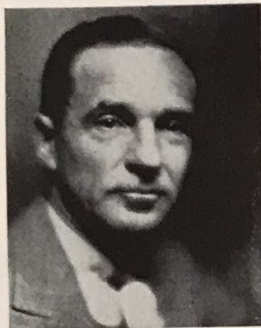
. . . was the last of the series produced. While orders still were being received by Ford, the company ceased production rather than attempt the expensive retooling for mass production. Its distinctive rear-mounted spare tire is the Continental's most copied feature even today. The car's low center of gravity makes for good handling despite its weight of 4,125 pounds. Despite criticisms Continental body is still considered a classic.



Lincoln Continental

WHEN Edsel Ford walked into the Ford Motor company's styling section one day late in 1939, he carried with him a set of plans for a car that was destined to become an American classic and a monument to his designing genius. It was the Lincoln Continental.

Actually only one Continental was to be made—for Edsel's personal use. But within weeks after the car was completed, hundreds of orders began to pour in for it.



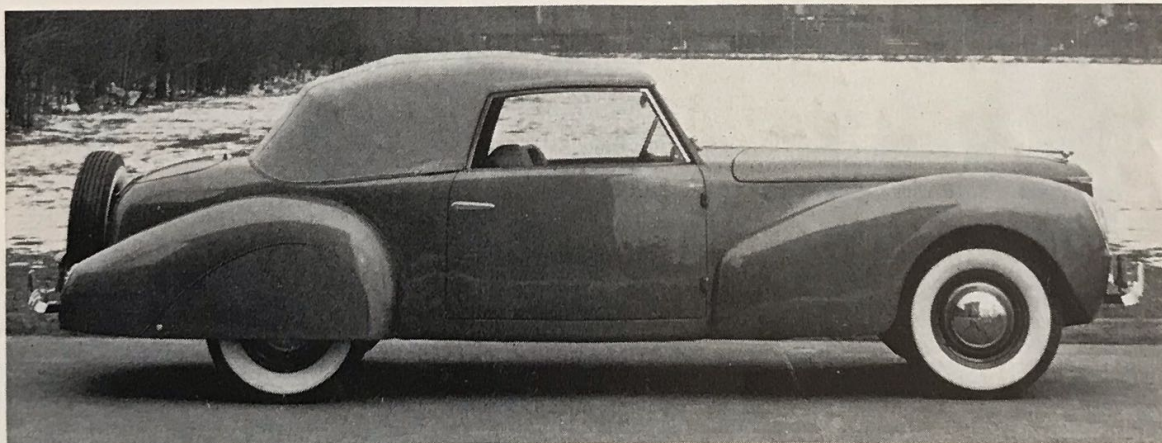
Even though he was head of the Ford Motor company, Edsel had little to say about what went on in the plant. But he was personally responsible for the concept and the design of the full Continental line.

The Continental went into production in December, 1939. It was half-custom, half-stock using many of the Zephyr's body-frame parts as well as the Zephyr engine. Yet the car still won acclaim as one of the industry's distinctive cars.

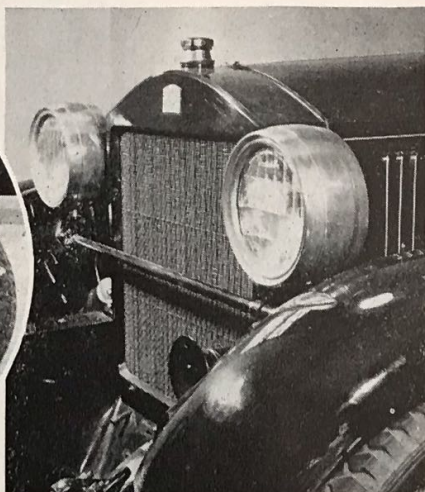
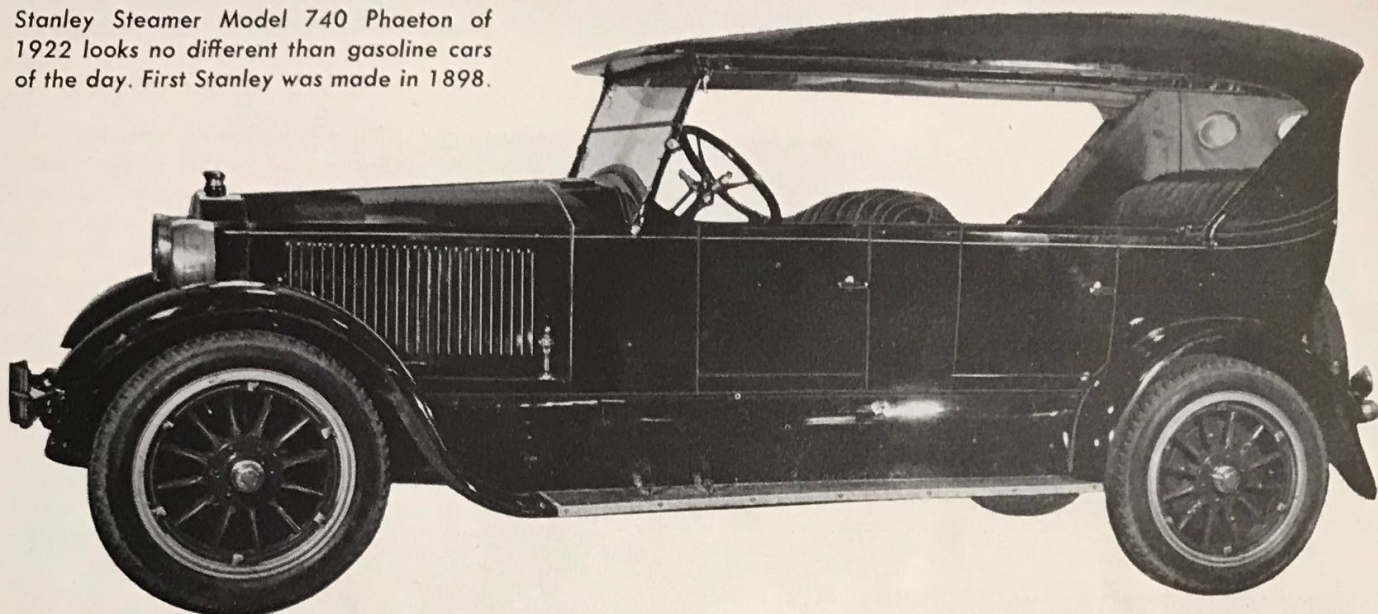
The 1948 model is generally considered one of the most beautiful cars ever produced. There were 3,043 hard-tops and 2,277 cabriolets manufactured. All had the V-12 engine.

The car had many weak points from an engineering standpoint—maintenance was high, engine efficiency left much to be desired. But when it came to looks, the Continental was second to none and, for many, it still holds that place.

FIRST CONTINENTAL WAS FORD'S OWN



Stanley Steamer Model 740 Phaeton of 1922 looks no different than gasoline cars of the day. First Stanley was made in 1898.

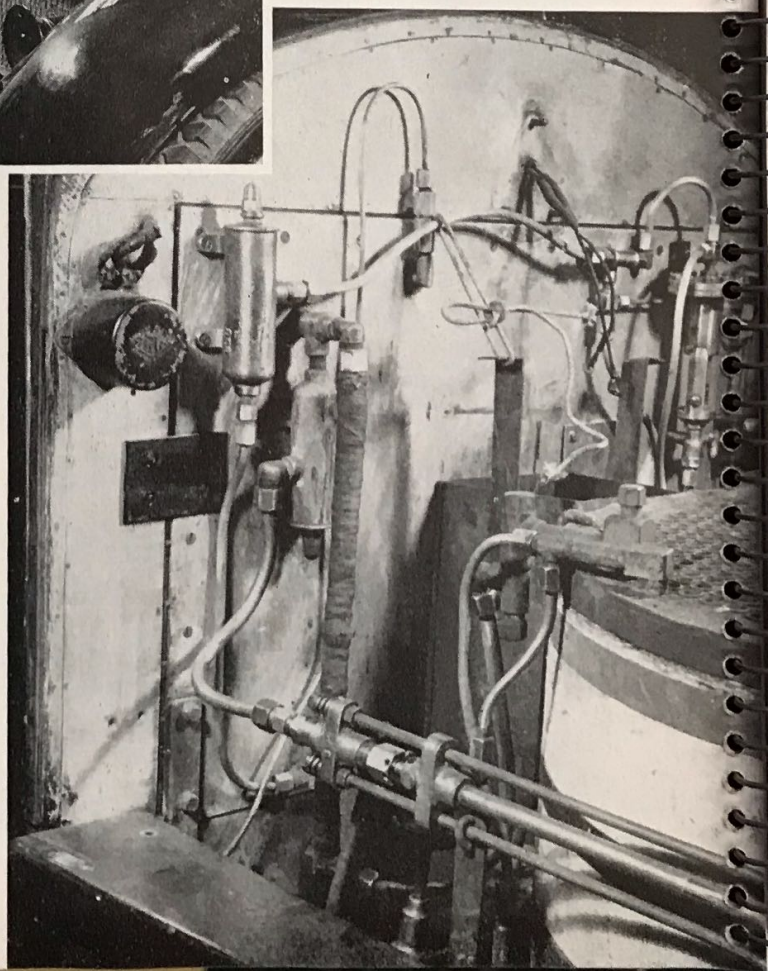


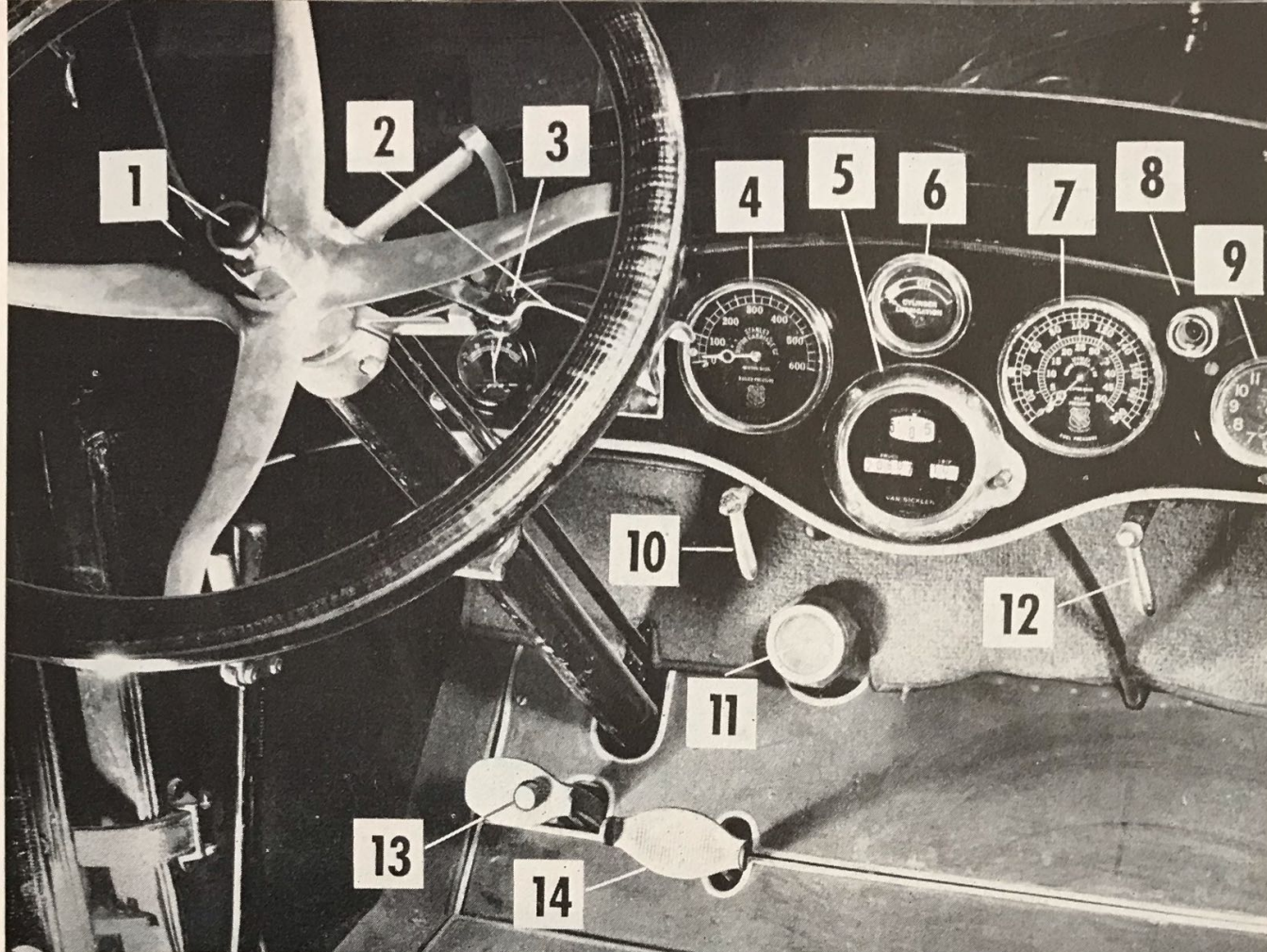
1913 Steamer's coffin-shaped front was early trademark. Later "radiator" served as condenser.

Stanley Steamer

WHILE the younger generation thinks the venerable Steamers were only a joke, old-timers know better. The cars were in regular production for almost 20 years and one even set a speed record! Invented by F. E. and F. O. Stanley, twin brothers, the cars were produced at a rate of from 600 to 1,000 a year. Early models sold for under \$1,000 with the 12-passenger bus going for \$2,300 in 1909.

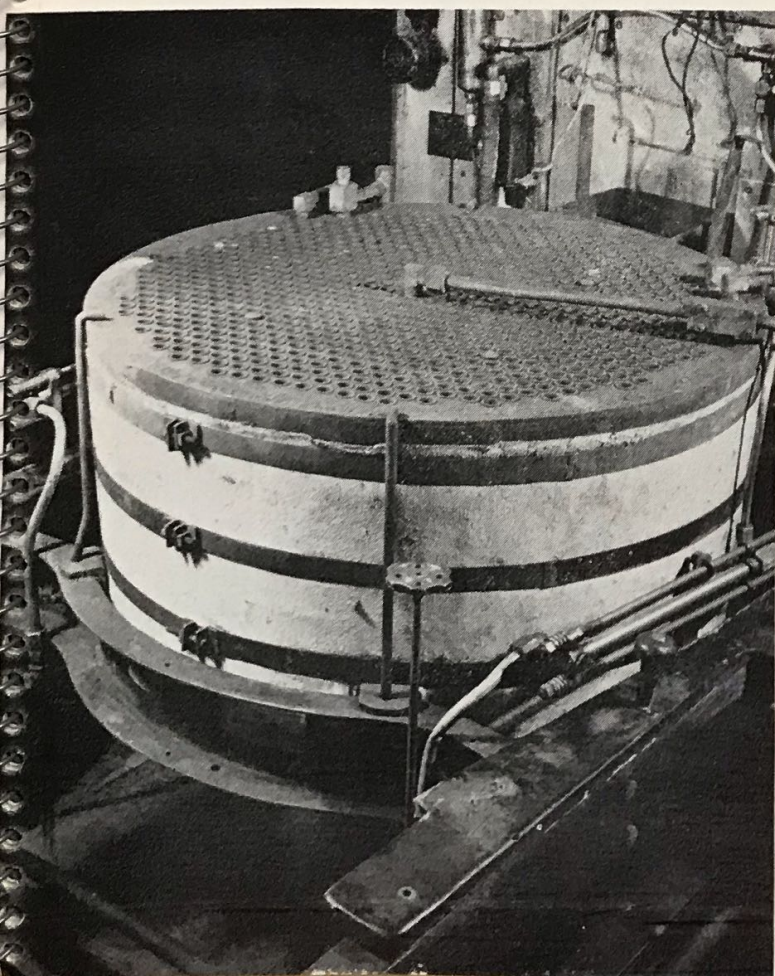
Mechanism of the Steamer is essentially the same as that in a steam locomotive. There is a fire box, boiler and two cylinders containing the steam-driven pistons. The final models of the Steamer developed 150-hp with features that gasoline engines don't have—no warm up, no clutch, no gears and no noise or vibration.



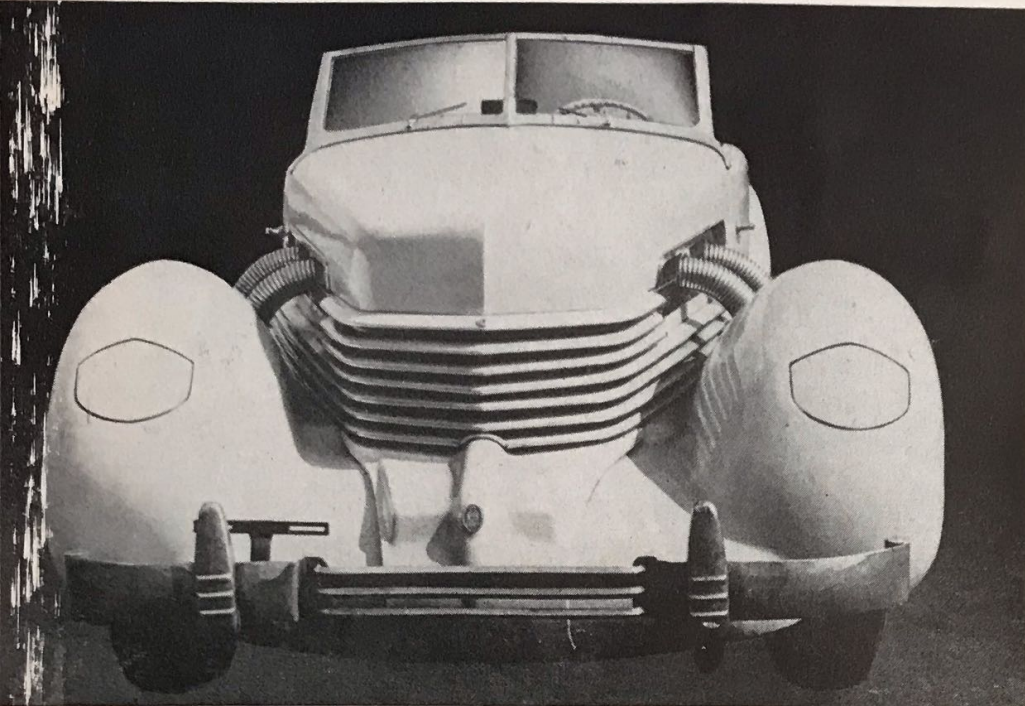


When something goes wrong with a steamer, you have a variety of instruments to use as the source for locating the trouble. Dash board gauges and controls are numbered as follows:

1. Horn button.
2. Throttle lever.
3. Ammeter, showing electrical charge.
4. Boiler pressure indicator.
5. Speedometer.
6. Cylinder lubrication gauge.
7. Fuel pressure indicator; inside graduations for pilot light; outside graduations for main burner.
8. Instrument board light.
9. Electric clock.
10. Main burner valve stem.
11. Boiler water level indicator.
12. Whistle valve (not original equipment).
13. Left pedal: pressing forward reverses engine. "Hook-up button" regulates economy of steam and fuel consumption.
14. Right pedal: foot brake.



Boiler is made of pressed steel shell with 650 copper tubes giving about 75 square feet of heating surface. Engine had two cylinders containing the steam-driven pistons. Boiler's diameter was 26 in.



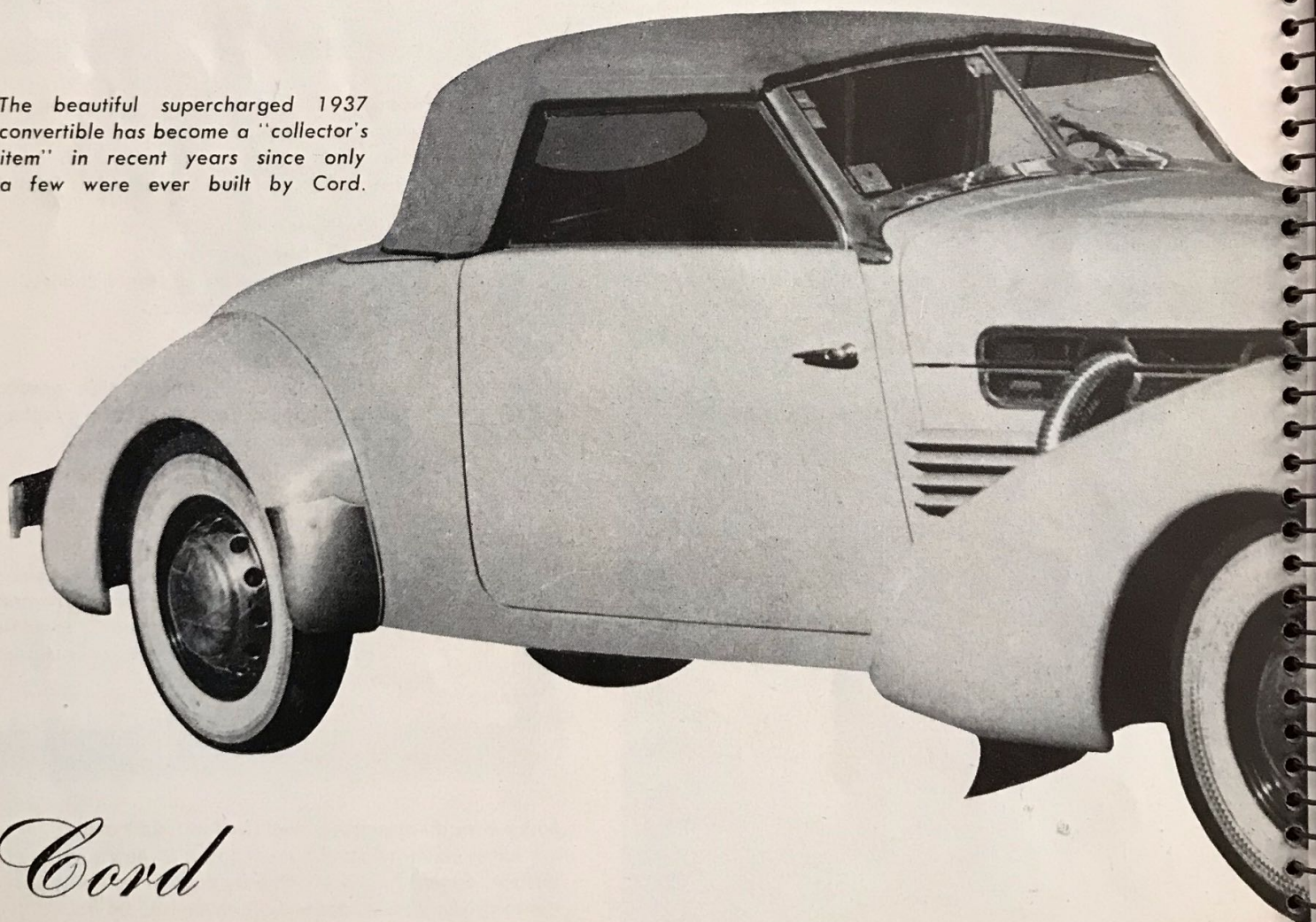
Striking head-on view of the Cord is one of its most distinctive characteristics.



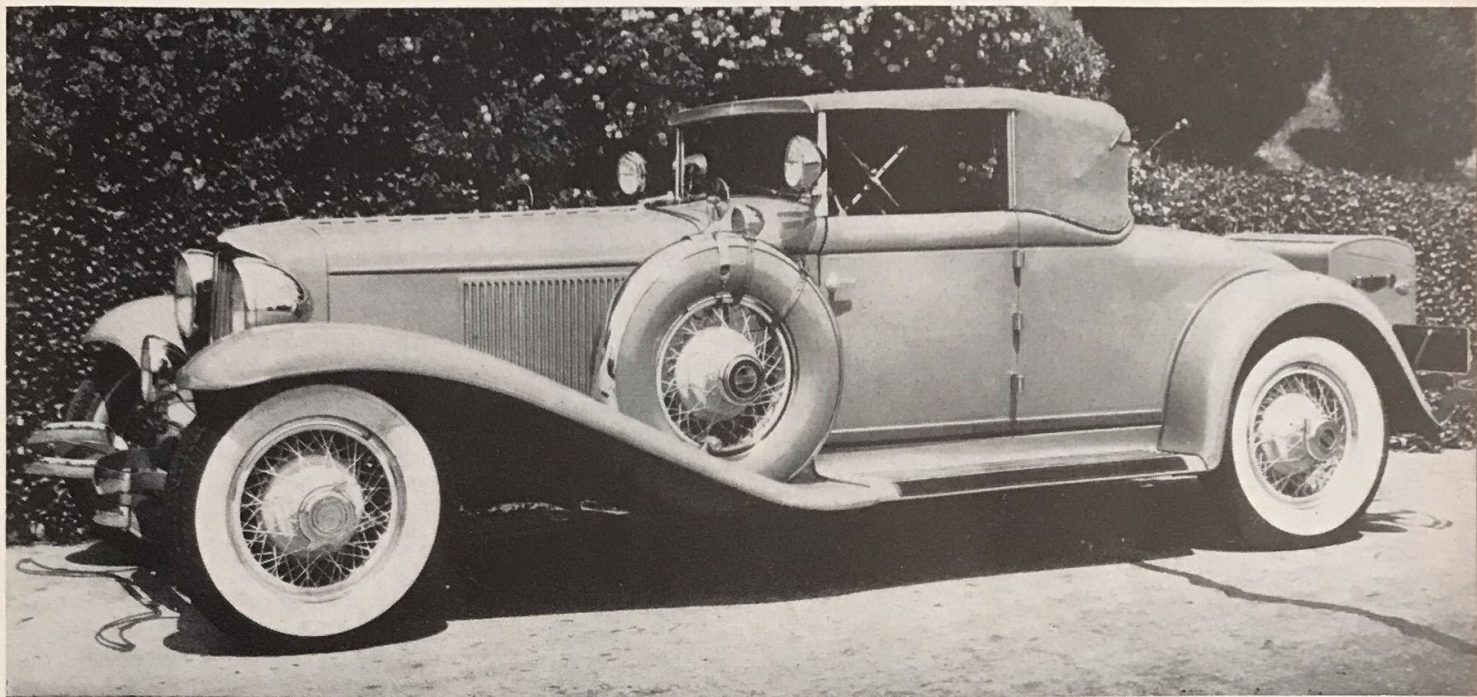
Cord Stylist

Gordon Buehrig who designed the famous line of Cords back in the 30's is now a designer for Lincoln-Mercury. Before creating the fabulous Cord, Buehrig had been stylist for Duesenberg. His philosophy is that good styling never is outmoded.

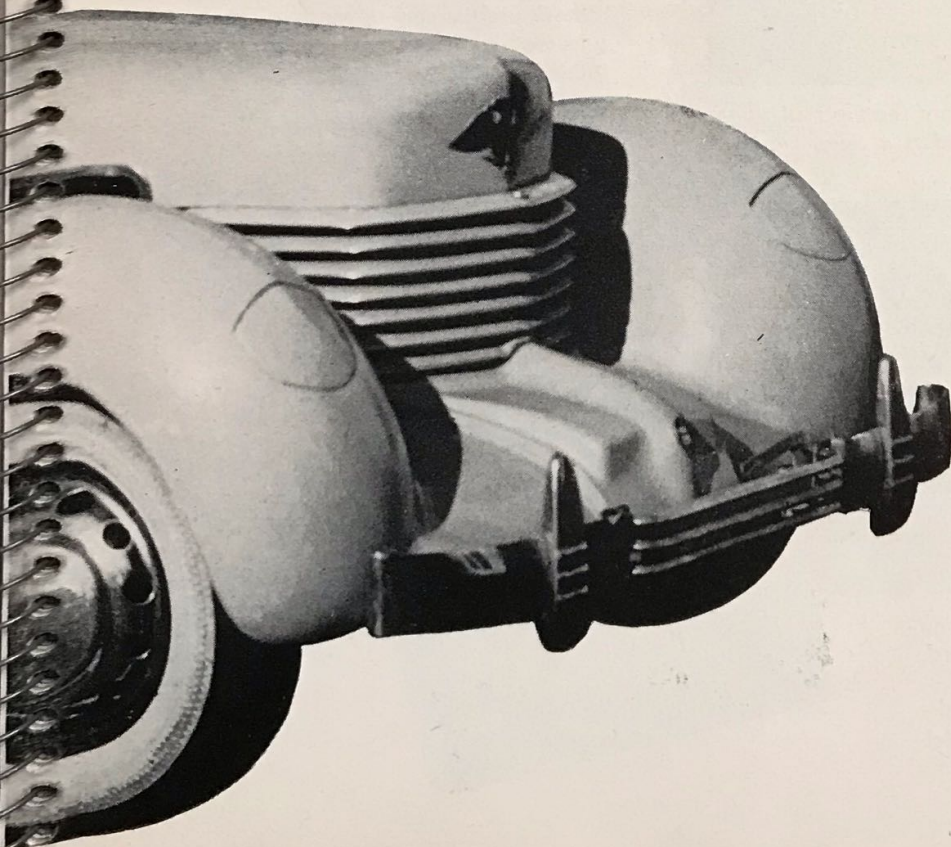
The beautiful supercharged 1937 convertible has become a "collector's item" in recent years since only a few were ever built by Cord.



Cord



The L-29 Cord built in 1932 had long rakish lines and the false Vee radiator shell set a new style note. After this model was completed, the Cord company temporarily went under but bounced back three years later.



WHEN the front-drive Cord was re-born as a 1936 V-8 model, it was much more than a show sensation. It was a preview of things to come.

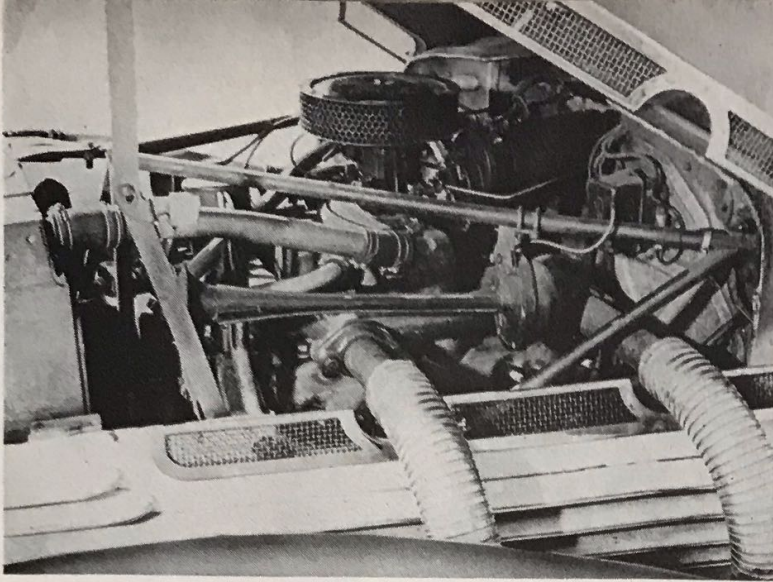
It had earlier been discontinued and then revived—something few cars hit by the depression succeeded in doing. Then it became a brilliant success but still failed to win sales.

The L-29 Cord went out of production in 1932 but four years later, the Auburn Company brought out 100 new hand-built Cords.

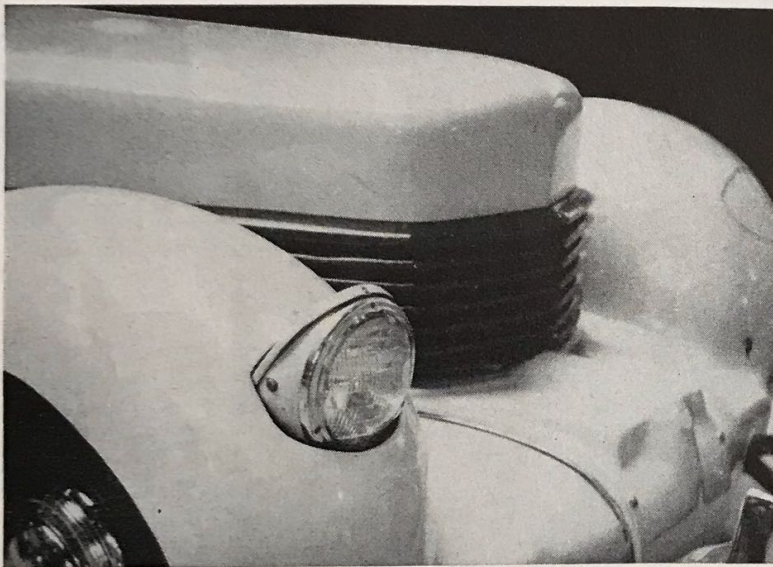
The car was semi-frameless with a 125-inch wheelbase. The body was all-steel welded with the frame supporting a unique assembly of the car's entire power and drive system.

Engine was an L-head Lycoming V-8 of $3\frac{1}{2} \times 3\frac{3}{4}$ bore and stroke and rated 125 hp at 3,500 rpm. Headlamps were cranked out of the fenders and the dashboard boasted a lot of fancy dials and gadgets.

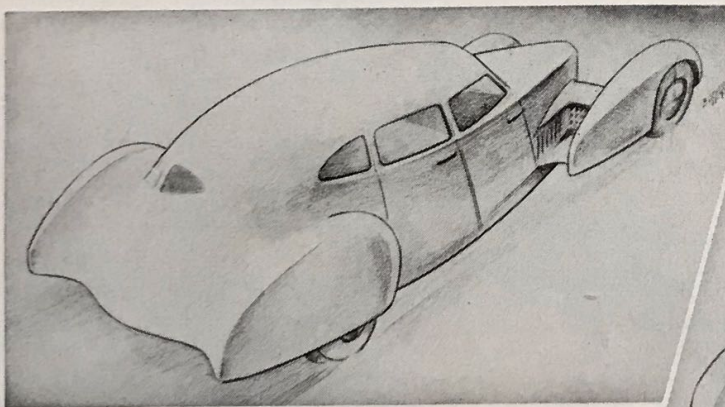
But while show crowds were enthusiastic about the low-slung new Cords, there were a number of bugs in them. The first models were put on display floors without transmissions and when completed models did come out, the V-8 engine continued to give owners trouble.



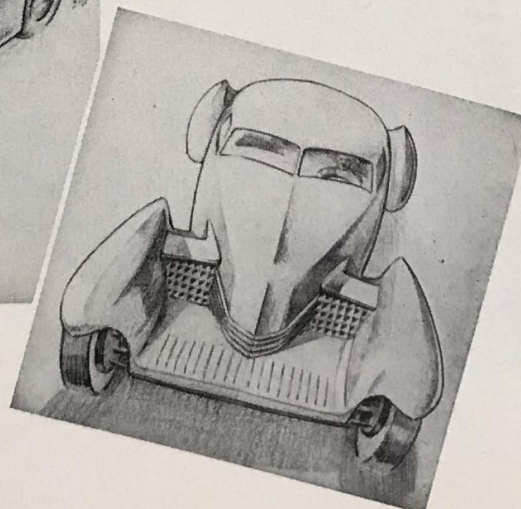
Compartment of the V-8 engine on the Cord actually was cluttered with poor accessibility. Supercharger blower is below air cleaner.



Disappearing headlamps were a distinctive Cord feature that won wide acclaim. They cranked in giving the fenders a clean sweep.



Pencil sketches made by Buehrig in 1933 are the only drawings made in developing the Cord. These were his first rough ideas and were considerably changed in the final version. Note the unusual twin radiators. Grill is like final model.



The car, too, cost between \$2,000 and \$3,000 and production methods and company finances weren't all they could be.

Speed though, was one of the Cord's strong points. The 1936 car rolled up to 50 mph from a standstill in only 13.7 seconds and averaged just under 90 mph for top speed.

The supercharged Cord got up to 50 mph in 10.5 seconds and the mean top speed was just under 100 mph.

Moreover in 1937, a Cord set some speed records at Bonneville, Utah which still stand on the A.A.A. books. They run from the standing-start 10 miles at 100.5 mph to 24 hours at 101.72 mph, all in the unlimited class, closed car division.

Another mark still to Cord's credit is its 1937 winning of the Stevens Trophy for the closed-car 24-hour record on the Indianapolis Speedway at a 79.577 mph average. This record may well stand, too, for the rules require stock tires with pressures as recommended in the owner's manual and tire failures are what knock out today's competitors.

Despite these marks, the Cord was destined to go under. Yet they pointed the way to many features which the industry is still "discovering." Among these are the step-down floor, integral frame construction, three tail lamps and plenty more.

Today, almost 20 years later, these are still being added to the latest well-designed cars.

The Almanac



EVER wonder what railroad whistle signals mean or what the various radio distress and emergency code calls are? How about the nautical mile? Do you know exactly how long it is and how pilots of military aircraft and commercial airliners use it to compute both speed and distance? And you've probably wished that you knew exactly how to measure up drinks at home but never had the right figures at hand.

Such information may not be considered vital in the eyes of publishers of august encyclopedias or big, thick reference books. But the editors of *Modern Man* feel differently. These statistics not only make life for the average male easier and more interesting but they also, in turn, lead to a lot of fun as you explore new fields of activity.

So with these values in mind, the Almanac section was compiled . . . a glossary of facts, figures, charts and diagrams that reflect some of the interests of today's busy man.

The section is not all-inclusive, of course. Physical space limitations have precluded many departments that would, we're sure, be of great interest to the readers of this book. Subsequent issues of the Annual, will, however, extend the Almanac into new and equally valuable interest areas. Readers who have some particular pet subjects they would like to see represented here are invited to write in with their ideas and suggestions. In this way, the Almanac will develop into a real working guide to modern living that every man can use.

We could title this picture "What a dish!" or maybe, "Some dumpling." But she's a trim enough little cook that she needs no side remarks. Makes you want to dash out to the kitchen and help with the dishes, doesn't she? Maybe there's something to this cooking business after all. So it's a good idea to start practicing up.



Bar and Barbecue

There was a time when most men wouldn't be caught within six feet of a kitchen range. Today, though, the wise man knows how to whip up a real meal and serve his drinks like a professional as a matter of course. Once on to the tricks, you'll find your dinner invitations in demand.

BARBECUED CUBED BEEF STEAKS

- 4 cubed beef steaks
- $\frac{1}{4}$ cup flour
- Salt
- Pepper
- 3 tablespoons lard or drippings
- 1 medium onion, chopped
- 1 tablespoon vinegar
- 1 tablespoon brown sugar
- 2 tablespoons lemon juice
- $\frac{1}{2}$ cup catsup
- 2 tablespoons Worcestershire sauce
- $\frac{1}{2}$ cup water
- $\frac{1}{2}$ teaspoon salt
- $\frac{1}{8}$ teaspoon pepper

Dredge the steaks with flour. Season. Brown the steaks on both sides in lard or drippings. Add chopped onion and brown lightly. Mix remaining ingredients and pour over steaks. Cover and cook slowly until meat is tender, about 35 minutes. 4 servings.

SMOKY SAUSAGE SPAGHETTI SAUCE

- 1 pound smoked sausage links
- 3 tablespoons lard or drippings
- $\frac{1}{2}$ cup minced onion
- 1 green pepper, cut in thin strips
- $\frac{1}{2}$ pound fresh mushrooms or
- 1 small can mushrooms
- 12 stuffed olives, sliced
- $\frac{1}{4}$ teaspoon garlic salt
- 1 8-ounce can tomato sauce
- 1 No. 2 $\frac{1}{2}$ can tomatoes
- 1 8-ounce package spaghetti

Slice sausage links diagonally in $\frac{1}{2}$ -inch pieces. Cook sausage, onion, green pepper and mushrooms in lard or drippings until lightly browned. Add olives, garlic salt, tomato sauce and tomatoes. Simmer at least 2 hours. Cook spaghetti in boiling salted water until tender. Rinse and drain. Serve sauce over spaghetti and sprinkle with grated Parmesan cheese, if desired. 4 to 6 servings.

PORK TENDERLOIN SUPREME

- 12 slices bacon
- 6 pork tenderloin patties
- Salt
- Pepper
- 6 slices tomato, cut $\frac{1}{2}$ inch thick
- 6 slices onion, cut $\frac{1}{4}$ inch thick

Prepare each serving as follows: Cross 2 slices bacon, place tenderloin patty on the center, sprinkle with salt and pepper. Place a slice of tomato on the patty, season, and top with a slice of onion. Season. Bring bacon ends up over onion slice and fasten with a wooden pick. Place in a baking pan, cover and bake 30 minutes in a moderate oven (350° F.) Remove cover and continue baking 30 minutes longer. 6 servings.

MARTINI

Fill martini pitcher with cracked or cubed ice. Pour in 3 parts gin and 1 part dry vermouth. Stir well, strain into chilled glass. Serve with an olive or, for a Gibson, with a pearl onion. Twist lemon peel over drink.

MANHATTAN

Fill mixing glass with cracked or cubed ice. Add one part vermouth, three parts rye, dash of bitters. Stir, and serve with maraschino cherry.

OLD FASHIONED

Into an Old Fashioned glass put 1 lump sugar and 2 dashes of bitters. Muddle thoroughly. Add ice cubes and 1 jigger of whiskey, rye or brandy. Stir well. Add lemon peel, orange slice and cherry.

SCOTCH-ON-THE-ROCKS

Put ice cubes in Old Fashioned glass and pour in jigger or more scotch whiskey. Serve with twist of lemon peel.

DAIQUIRI

Shake well juice of $\frac{1}{2}$ lime, 1 jigger rum and 1 teaspoon of granulated sugar with finely shaved ice and strain into sugar rinsed glass.

JACK ROSE

Shake together 1 jigger applejack brandy, $\frac{1}{2}$ ounce grenadine, juice $\frac{1}{2}$ lemon with cracked ice and strain into cocktail glass.

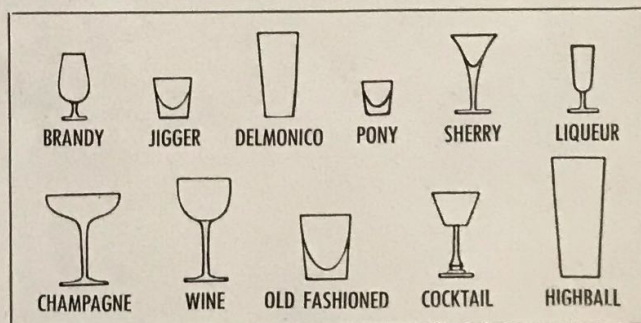
BLACK VELVET

Chill separately $\frac{1}{2}$ dry champagne and $\frac{1}{2}$ stout and pour together into highball glass.

FULL MEASURE

Anyone can order up a shot or two-fingers (wide apart) and let it go at that. But the real man-about-town orders up or mixes his drinks at home knowing exact measures. Here's a thumb-nail guide of measures and glasses that'll make you the local highball expert.

Fifth—25 $\frac{6}{10}$ ounces	Jigger—1 $\frac{1}{2}$ ounces
Pint—16 ounces	Dash—7 - 8 drops
Pony—1 ounce	Bar spoon— $\frac{1}{2}$ teaspoon



You don't need a different glass for every type of drink served, of course. But in case you want to start a small collection yourself, here they are.

Now hear this! That's what this relaxed blonde seems to be saying as she reclines and listens attentively. Is it Hi-Fi or short wave that she likes? It sure would be hard to concentrate on circuit diagrams and r.f. gain with her around the rig. Maybe that's why radio and Hi-Fi are strictly for men.



CQ, CQ, CQ,

Even if you aren't a regular amateur radio operator, you can still get in on the fun by being an SWL — short wave listener. Here are a few of the abbreviations you'll hear when monitoring the bands.

ABBREVIATIONS AND PREFIXES

Given below are a number of Q signals whose meanings most often need to be expressed with brevity and clearness in a amateur work. (Q abbreviations take the form of questions only when each is followed by question mark.)

QRG	Will you tell me my exact frequency in kilocycles? Your frequency is. kc.
QRH	Does my frequency vary? Your frequency varies.
QRI	How is the tone of my transmission? The tone of your transmission is. (1. good; 2. variable; 3. bad).
QRJ	Are you receiving me badly? Are my signals weak? I cannot receive you. Your signals are too weak.
QRK	What is the readability of my signals (1 to 5)? The readability of your signals is. (1 to 5).
QRL	Are you busy? I am busy or busy with (.).
QRT	Shall I stop sending? Stop sending.
QRV	Are you ready? I am ready.
QRX	When will you call again? I will call you again at hours (on kc.).
QRZ	Who is calling me? You are being called by
QSA	What is the strength of my signals (1 to 5)? The strength of your signals is. (1 to 5).
QSW	Will you send on kcs? etc. I will send on kcs. etc.
QTH	What is your position (location)? My location is (by any indication).
QTR	What is the exact time? The time is.
CQ	Is the general call to any station. Special abbreviations adopted by ARRL:
QST	General call preceding a message addressed to all amateurs and ARRL Members. This is in effect "CQ ARRL."
QRRR	Official ARRL "land SOS." A distress call for emergency use only by station in an emergency situation.

General distress and warning signals:

XXX XXX DE., urgent signal indicating message to follow regarding safety of mobile station or persons in sight therefrom (PAN is similarly used by aircraft); TTTTTTTT messages and those concerning safety of navigation; SOS SOS SOS DE. distress signal sent only by mobile stations in grave danger when requesting assistance (MAYDAY is the radiophone distress call similarly used.)

Prefixes assigned to different countries help in identifying the nationality of all calls heard on the air. Nations with amateur stations select some letter or letters from their assignment to use as a prefix to amateur calls. The following prefixes are assigned to amateurs of the United States and Island groups:

W-K	U.S. (Continental)	KL7	Alaska
KA	Bonin, Volcano, Ids.	KM6	Midway Island
KB6	Baker, Howland	KP4	Puerto Rico
		KP6	Jarvis Island, Palmyra Group
	American Phoenix Ids.		
KJ6	Caroline Ids.	KR6	Ryukyu Ids.
	Palau Ids.	KS4	Swan Island
KC6	Guantanamo Bay	KS6	American Samoa
KC6	Mariana Ids.	KV4	Virgin Islands
KG4	Hawaiian Islands	KW6	Wake Group
KG6	Johnston Island	KX6	Marshall Ids.
KH6		KZ5	Canal Zone

THE R-S-T SYSTEM READABILITY

- 1—Unreadable.
- 2—Barely readable, occasional words distinguishable.
- 3—Readable with considerable difficulty.
- 4—Readable with practically no difficulty.
- 5—Perfectly readable.

SIGNAL STRENGTH

- 1—Faint signals barely perceptible.
- 2—Very weak signals.
- 3—Weak signals.
- 4—Fair signals.
- 5—Fairly good signals.
- 6—Good signals.
- 7—Moderately strong signals.
- 8—Strong signals.
- 9—Extremely strong signals.

INTERNATIONAL PHONETIC ALPHABET


The U. S. Air Force has adopted a new phonetic alphabet which incorporates words most easily recognized under poor reception conditions. This same system is also now in use by the CAA for its communications stations and airport control towers, and by aircraft on both foreign and domestic flights.

A—Alfa	G—Golf	M—Metro	S—Sierra
B—Bravo	H—Hotel	N—Nectar	T—Tango
C—Coca	I—India	O—Oscar	U—Union
D—Delta	J—Juliett	P—Papa	V—Victor
E—Echo	K—Kilo	Q—Quebec	W—Whiskey
F—Foxtrot	L—Lima	R—Romeo	X—Extra
	Y—Yankee	Z—Zulu	

AMERICAN RADIO RELAY LEAGUE

Headquarters of the A.R.R.L. in West Hartford, Conn. is something of a home station for 50,000 licensed "hams." The organization has played a key role in fostering amateur radio in the U.S. and has established a nation-wide network of stations for emergency communications duty.





What to wear? That's the problem that Valerie Wallace is facing at the moment. She not only is confused — she's cold, too! Her plight was captured on film by photographer Leo Fuchs of Graphic House. Just how he comes to be so lucky, we don't know. Maybe this is why there are so many camera fans these days. Here's a pastime that really offers you something.

Going Places.

Planning a trip soon? If so, you'll find these handy reference tables and explanations of units of measure valuable as you plan your adventure. With such advance information, you'll be ready to enjoy your travels with a minimum of bother.

THE NAUTICAL MILE

If you travel by boat or air, you'll soon be confronted with reports giving speeds and distances in terms of *knots* and *nautical miles*. Once you get used to these references, you'll find them as easy to use as the familiar miles per hour.

A United States nautical mile is the length of one minute of latitude measured along a horizontal line (meridian) on the earth's surface at a specific point in the northern hemisphere. This unit has been adopted as the measure of horizontal distance by the Civil Aeronautics Authority and the knot is officially the unit of horizontal speed.

One nautical mile equals about 1.152 statute miles (or 6,080 feet); one statute mile equals about 0.868 of a nautical mile. For rough figuring, you can consider the nautical mile as 1/7th longer than the statute mile and the statute mile about 1/8th shorter than the nautical mile.

The knot as a speed measure is equal to covering one nautical mile per hour. Thus an aircraft travelling "250 knots" is covering 250 nautical miles per hour.

QUICK CONVERSION TABLE

Statute Miles to STATUTE MILES	Nautical Miles NAUTICAL MILES	Nautical Miles to NAUTICAL MILES	Statute Miles STATUTE MILES
1	0.868	1	1.152
2	1.74	2	2.30
3	2.61	3	3.45
4	3.47	4	4.61
5	4.34	5	5.76
10	8.68	10	11.52
15	13.03	15	17.27
20	17.37	20	23.03
30	26.05	30	46.06
40	34.74	50	57.58
50	43.42	100	115.2
100	86.8		

KILOMETER

In Europe, distances and speeds are measured in terms of the kilometer, a metric unit of measure. A kilometer is 1,000 meters (3,280 feet) or nearly 5/8th of a mile. Most foreign cars speedometers are calibrated in kilometers.

Travel Tips

PASSPORT—A valid passport is required for travel abroad to most foreign countries. American citizens are not required to have a passport to visit Canada, Mexico, Cuba or Hawaii but proof of citizenship is necessary.

You may apply for a passport at any Federal court or a State court authorized by law to naturalize aliens, or before an agent of the Department of State. (An application executed before any other official will not be accepted.)

SMALLPOX VACCINATION—On entry in the United States, all passengers (including those booked on this side for a round-trip) must present to the U. S. Health Authorities written and satisfactory evidence of having been vaccinated against smallpox not more than three years nor less than 14 days before.

Other inoculations are required for certain foreign countries.

Consult your travel agent or Foreign Consulate for details on current health regulations, visas and other documents for travel abroad and reentry into the United States.

BAGGAGE—A good rule of thumb when traveling is, "Take half as much clothes as you think you will need and twice as much money." In short, travel light. Concentrate on clothes that serve double duty such as sport coats and slacks that can be mixed. "Miracle fabrics" like nylon, dacron and orlon that are easy to wash and don't require ironing are excellent.

CUSTOM DUTIES—Baggage is examined at each country on arrival. Personal articles intended for travel use are admitted free; all others are subject to duty.

If you have articles of foreign make like cameras, guns, etc., it is wise to register them with the U.S. customs authorities before leaving this country. By so doing you will avoid the risk of having to pay duty on the items upon your return.

TRAVEL FUNDS—Travelers checks, money orders, bank drafts, or letters of credit are recommended

BAGGAGE LIMITATIONS

AIR LINES

Standardized by Civil Aeronautics Board

DOMESTIC:

First class—40 lbs. free. Additional—1/2 % per lb. over limit

Tourist—40 lbs. free. Additional—1/2 % per lb. over limit

FOREIGN:

First class—66 lbs. free—1 % per lb. over limit, 1/2 % above first 10 lbs.

Tourist—44 lbs. free—1 % per lb. over limit, 1/2 % above first 10 lbs.

STEAMSHIPS:

Trans-Pacific crossings. 350 lbs. free—12¢ per lb. over limit

(Note: The 350 lb. limit is standard. 12¢ per lb. is maximum but varies.)

Trans-Atlantic crossings. Not standardized. Various lines use different rates and limitations.

RAILROADS

No standard rates on baggage limitations. Amount permitted free varies according to destination.

Eastern lines. All hand bags, 25¢ service charge.

All trunks accompanying passenger are charged 50¢ service charge.

Western lines. No charge on hand bags or trunks carried by passenger.

You may not know the head-end of a train from its caboose, but you still would be a sad railroad fan if you didn't flag down for this extra fare passenger. It's never safe to walk along railroad tracks but its especially dangerous when brunettes like she are there to distract you.



High Balling on the Main Line

There's something about the power and dynamic force of railroading that captures the imagination. So it's not surprising that so many men enjoy knowing the terminology and operating details of a modern railroad line.

WHEEL ARRANGEMENT

Steam locomotives are identified by railroaders by the Whyte System, a method which counts the number of wheels on a track from front to back. You can thus look at any engine and quickly identify it so that it could be described accurately to any other rail fan later.

This chart lists all American engines from the small four-wheel switcher (0-4-0) to the huge Mallets (4-8-8-2) and Union Pacific's 4-12-2.

Whyte
System
Symbol

Front to Back

Type

0-4-0	oo	4-Wheel Switcher
0-6-0	ooo	6-Wheel Switcher
0-8-0	oooo	8-Wheel Switcher
0-8-8-0	oooo oooo	Mallet (Articulated)
0-10-0	ooooo	10-Wheel Switcher
2-6-0	o o o o	Mogul
2-6-2	o o o o o	Prairie
2-6-6-2	o o o o o o o o	Mallet (Articulated)
2-6-6-4	o o o o o o o o o	Mallet (Articulated)
2-6-6-6	o o o o o o o o o o	Allegheny
2-8-0	o o o o o	Consolidation
2-8-2	o o o o o o	Mikado
2-8-4	o o o o o o o	Berkshire
2-8-8-0	o o o o o o o o o	Mallet (Articulated)
2-8-8-2	o o o o o o o o o o	Mallet (Articulated)
2-8-8-4	o o o o o o o o o o o	Yellowstone (Mallet Articulated)
2-8-8-8-2	o o o o o o o o o o o o o o	Triple Articulated
2-10-0	o o o o o o	Decapod
2-10-2	o o o o o o o	Santa Fe
2-10-4	o o o o o o o o	Texas
2-10-10-2	o o o o o o o o o o o o	Mallet (Articulated)
4-4-0	o o o	American
4-4-2	o o o o	Atlantic
4-4-4	o o o o o	Reading
4-4-4-4	o o o o o o o	4-Cyl. Non-Articulated
4-4-6-4	o o o o o o o o	4-Cyl. Non-Articulated
4-6-0	o o o o o	10-Wheel
4-6-2	o o o o o o	Pacific
4-6-4	o o o o o o o	Hudson
4-6-4-4	o o o o o o o o	4-Cyl. Non-Articulated
4-6-6	o o o o o o o o	Tank
4-6-6-4	o o o o o o o o o o	4-Cyl. Articulated
4-8-0	o o o o o o	12-Wheel
4-8-2	o o o o o o o	Mountain
4-8-4	o o o o o o o o	Northern; Niagara; Pocono
4-8-8-2	o o o o o o o o o o o	Mallet (Articulated)
4-8-8-4	o o o o o o o o o o o	Mallet (Articulated)
4-10-0	o o o o o o o	Mastodon
4-10-2	o o o o o o o o	Southern Pacific
4-12-2	o o o o o o o o o o o	Union Pacific



RAILROAD TRADEMARKS

The colorful emblems proudly emblazoned on the sides of rolling stock are as familiar to many Americans as advertising labels are to shoppers. Here is a typical group of railroading symbols.



ENGINE WHISTLE SIGNALS

Next time you're waiting for a train to pass a crossing or you're riding one yourself, listen to the whistles. Each blast means something to the crew, the flagmen along the right of way and to yard men.

On this chart, the "o" indicates a short toot; a "—" a longer blast.

Sound	Indication
o	Apply brakes. Stop.
oo	Engineer's answer to any signal not otherwise provided for.
ooo	When standing, back.
ooo	When running, stop at next station.
oooo	Call for signals.
Succession of short sounds	Alarm for persons or live stock on the track.
— oo	Approaching stations, junctions, and railroad crossings at grade.
— ooo	A second section is following.
—	Flagman protect rear of train.
— o —	Release brakes. Proceed.
—	Approaching public crossings at grade.
— — —	Flagman may return from west or south.*
— — —	Flagman may return from east or north.*

*These whistle signals are followed by one (o), two (oo), or three (ooo) short sounds when several tracks are in use.

Poco dots may be out of style as far as the latest fashions go, but you must admit that Carol Faye Petersen does a lot to revive the trend. And it's no coincidence that she sets the mood for the Car Club Round-Up page. Here's a body style that all rate as a classic.



Car Club Round-up

Dedicated to furthering the pleasure of owning and driving distinctive autos are a growing number of car clubs. Through these, men have an excellent media to make new friends and exchange motoring ideas. Represented here are a few of the leading clubs which cordially invite the membership of all interested car fans.

SPORTS CAR CLUB OF AMERICA, INC.

Box 508
Westport, Connecticut
G. W. Fleming, Business Manager

THE CLASSIC CAR CLUB OF AMERICA, INC.

122 Cedar Street
New York 6, New York
Robert E. Trunquist, Membership Secretary
P. O. Box 56
Morristown, New Jersey

LINCOLN CONTINENTAL OWNERS CLUB

245 State Street
Boston 9, Massachusetts
Elliston H. Bell, Jr., National Chairman

NATIONAL ASSOCIATION FOR STOCK CAR AUTO RACING, INC.

42 South Peninsula Drive
Daytona Beach, Florida
Pat Purcell, Executive Manager

NORTH SHORE OLD CAR CLUB

53 Phillips Street
Marblehead, Massachusetts
P. W. Wilson

FOUR CYLINDER CLUB OF AMERICA

201 South Glendale Avenue
Glendale 5, California
John E. Foster, National President

ANTIQUE AUTOMOBILE CLUB OF AMERICA, INC.

17 Farmington Avenue
Longmeadow 6, Massachusetts
W. Harrison Hall, Jr., Membership Chairman

THE M. G. CAR CLUB, INC.

304 East 64th Street
New York, New York
B. Hudtwalker, General Secretary

HORSELESS CARRIAGE CLUB

215 North Larchmont Boulevard
Los Angeles 4, California
Al Michaelian, Business Manager

THE ROLLS ROYCE OWNERS' CLUB, INC.

RD #1
Newville, Pennsylvania
Stanley L. Spencer, Membership Secretary



The Gallery



EVER since the dawn of civilization, men have expressed their feelings about and reactions to women through literature and art. Poets, philosophers and writers each, in turn, has put down his sentiments which, not surprisingly, have ranged from blissful adoration to scorn and bitter contempt.

The artist, too, has used his brush and canvas to describe to others the woman who stood before him. But such paintings are not without bias for the artist and the sculptor reveal the figure not as she is but how she impressed them.

In such an interpretation we again lose objectivity. We are offered what may be a stirring painting or a finely wrought piece of sculpture. But it is many times removed from the real woman—the warm, tender creature who served as the inspiration for the artistic work.

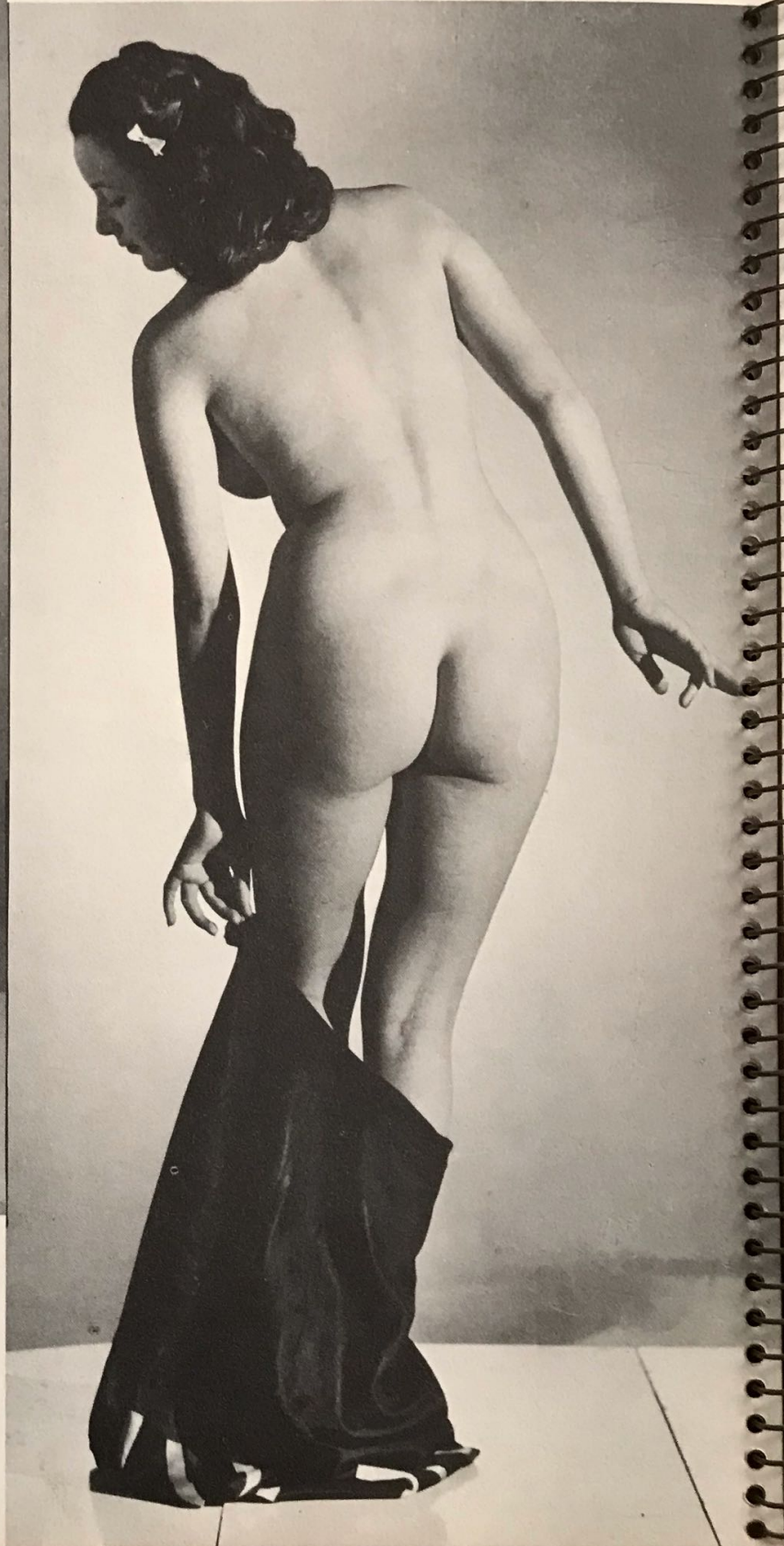
Perhaps that's why the photograph alone has achieved such widespread popularity among today's collector of figure art. A cameraman may manipulate lights and utilize various technical processes in his darkroom work. But the model in the final print is the same real woman whom he saw in his viewfinder. The interpretation of her character and personality thus passes to the man who views the picture. He becomes the artist . . . he sees the tilt of her head, the sparkle in her eyes . . . the feeling of nearness and so achieves an intimacy unique among all the art media.



With characteristic whimsy and skill, Zoltan Glass, master English photographer of beautiful women, depicts his famous "Model at Mayfair." In this fantasy, a lovely, young shop girl dreams that she roams a staid London department store in the nude, finally dressing herself from the lavish array of clothes about her.



Most of the time, photographers accomplish the trick of picturing two views of the same figure by simply using mirrors. Cameraman Sven Turck, however, found that the old-fashioned way was just as intriguing: he made two separate pictures, matching the same action in a revealing study.







◀
The exciting glimpse of a lovely creature,
basking alone in the fields beneath a rich,
warm sun brings to mind the lines of Reginald
Heber—"When Spring unlocks the flowers
to paint the laughing soil."
So the poet wrote of the freshman season.

A modern version of the story of "The Little
Match Girl" is recreated by photographer
Zoltan Glass. In the classic fable by Hans
Christian Andersen, a poor little Danish girl
goes out into the winter streets trying to sell
matches only to fall victim to the cold and snow.



In the intimate seclusion of her boudoir, a raven-haired girl becomes herself, shorn of the artificiality and obvious frills that she displays to the world. Here, alone with only her memories, she undoes her slipper and thinks of the dance just ended, the dreams unfulfilled.

What does this curly-headed little gal remind you of? Ask that of your male friends and get their reactions. Chances are they'll think of a playful kitten. Photographer Jack Howard seemed to capture a feline mood in her that is completely uninhibited, and full of fun. But any other answer to the question will do, too.







In the vernacular of the pin-up photographer, the addition of a filmy bit of black cloth is termed "draping" and the use of the long formal gloves and slippers are considered as props or costuming. The studied use of either develops a mood which complements the pose and features of the model.



For long moments she has sat, studying the mirror and the image that is reflected there. Then, although what she sees in it is fair and inviting, she turns her head aside and slowly lowers the glass. Is she too ashamed to be vain — or too vain to be ashamed?





In a picture parody on autumn, the model turns from her raking and, for a moment, reflects on the pleasures of the summer just past with its gay moments of happiness. Women always look to the past; a man, however, looks ahead.



Perhaps one reason he looks forward is that he is the eternal adventurer. Always impending is the promise of excitement and danger. It is a secret desire for escape, an interlude that offers forbidden thrills and romance.



A whole story is told in this intimate, very human glimpse into a London artist's studio. Her posing done, the model dresses in a corner of the picturesquely cluttered room. No longer the mannikin, she is a woman—shy, discreet. ▶


Much the same situation exists here only now the model is in her own element before the camera. Paradoxically she is completely relaxed and full of confidence. The pose called for is taken with sureness and eagerness creating an exciting memory.





Demure, poised with a delicate quality that marks her as typically French. She is an acrobatic dancer who appears professionally as "La Belle" — the beautiful one.





The Guns

FIREARMS are probably closer to the heart of the American male than to any other member of the Western world. While no one will dispute the tremendous role played by European arms makers, the fact remains that on the continent and in England, a handgun or a rifle are the exception rather than the rule among middle-class male possessions.

A fine sporting shotgun is at home in an English country estate and every Swiss male has his military rifle on his chalet wall. But only in the U. S. will one find the overwhelming popularity of gun collecting and shooting among men of all ages of all social standings.

From the time a boy plinks at tin cans with a .22, guns are an important part of his recreational life. Most will go on to manhood enjoying the challenge of game hunting. Here the boyhood skills in handling a rifle come into play as he takes to the fields and uplands with friends in the cool, clear air of the great outdoors.

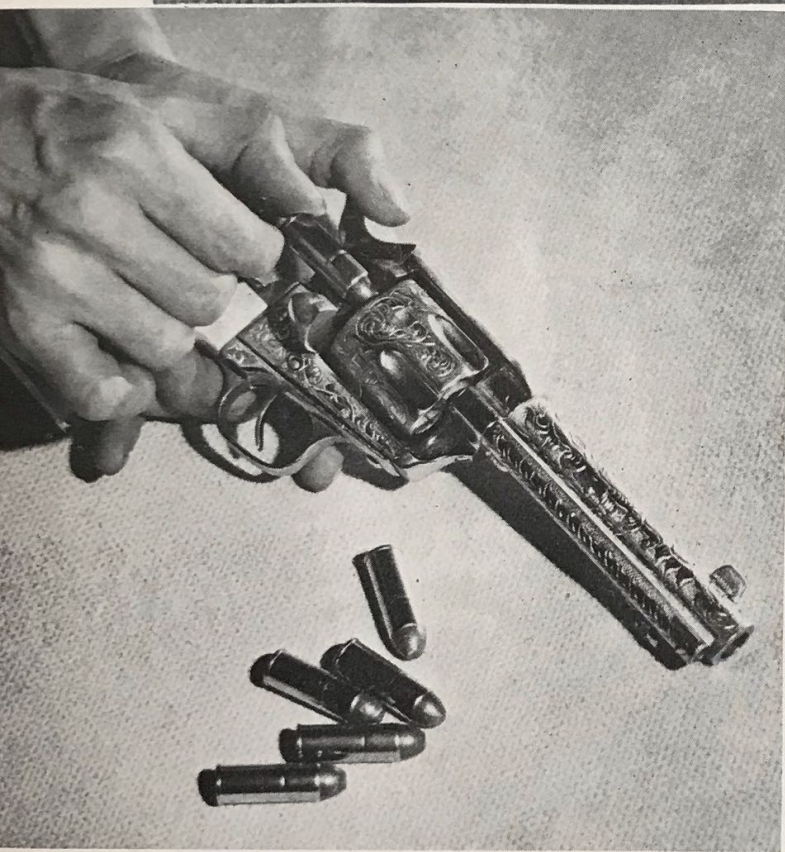
Others pursue the hobby of gun collecting with firearms lending dramatic insight to the study of history, both past and present. They search out rare old pieces each with its exciting story of violence and danger.

Lastly there are those men who strive for achievement in marksmanship with the thrill of keen competition among other sharpshooters coming as the ultimate in satisfaction.

On the pages that follow, Annual readers will find a brief pictorial collection of rifles, pistols and revolvers that represent arms familiar to each of the typical gun-interest groups.



Short-barrel engraved model of the Colt Frontier Model P .45 is one in the New York collection of Robert Abels.



Colt SA Army by modern standards is a slow-loader and, compared to new guns, difficult to unload.

*Be not afraid of any man,
no matter what his size.
Just call on me
and I will equalize.*

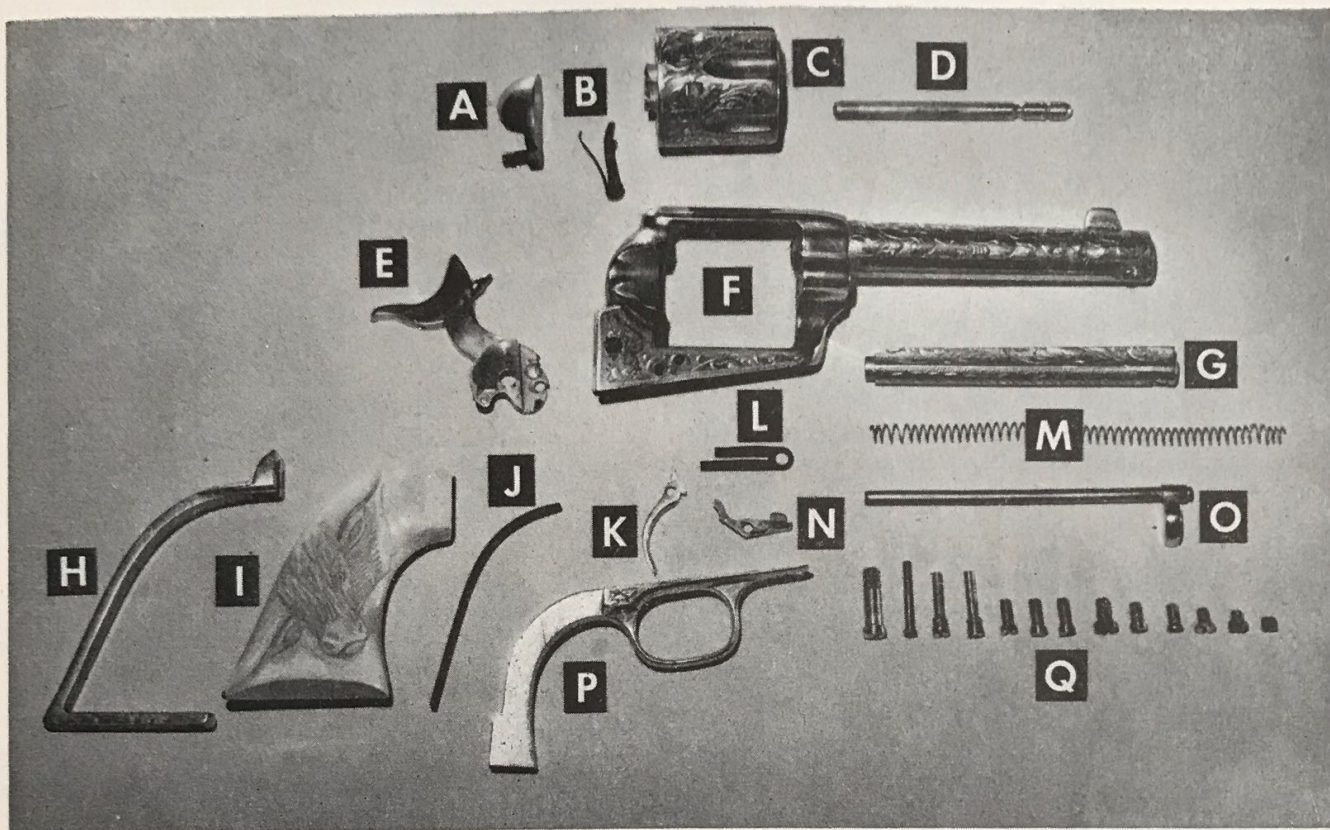
The Colt

FIRMLY entrenched in American history and folk lore is the Colt Model P .45 revolver known variously as the Peacemaker and (incorrectly) as the Frontier Six Shooter. Colloquially, the famous gun has been labeled the "hog leg", "equalizer" and "thumb-buster" to name just a few.

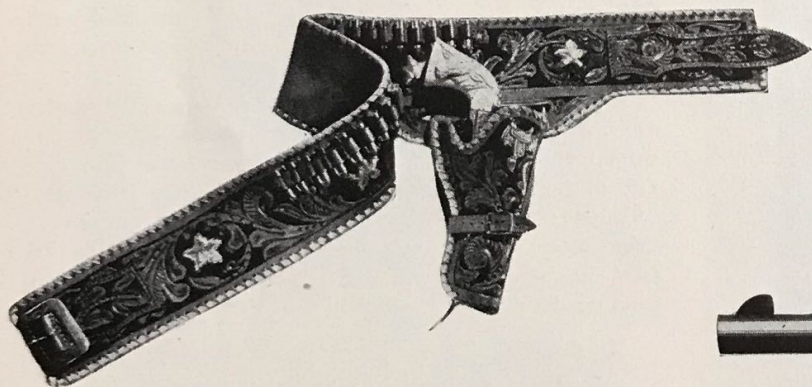
The Colt .45 has been hailed and damned with equal vigor by gun experts but the fact remains that it and its successor, the .44-40 Frontier, are a pair of the most celebrated weapons of our history.

The Model P is a single action revolver that was adopted by the U. S. Army in 1873 and became the first cartridge revolver to be so recognized. It provided a much-needed, efficient cavalry weapon and was eagerly put into lively use by the Texas Rangers and by army troops in the Mexican War and later Indian Wars.

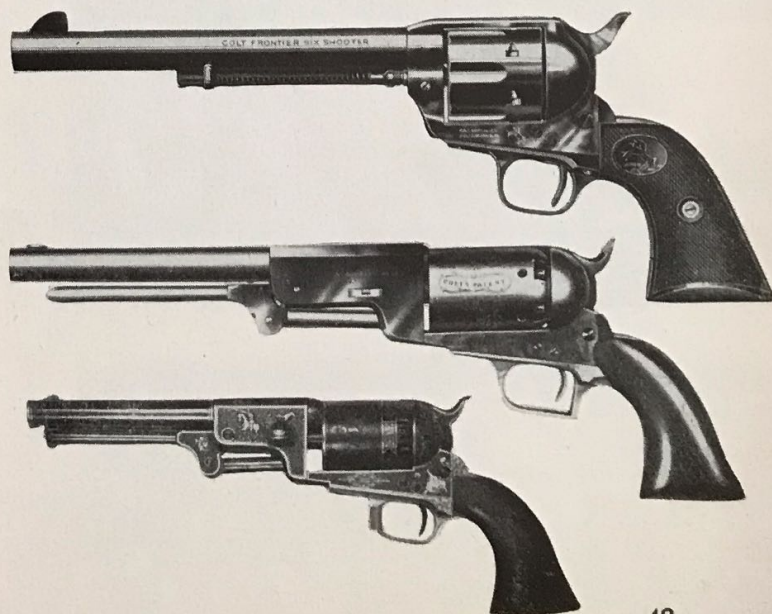
Both the .45 and .44 have the cartridge ejector that uses a rod to push out the empty cartridge singly from the chamber as the cylinder is manually rotated.



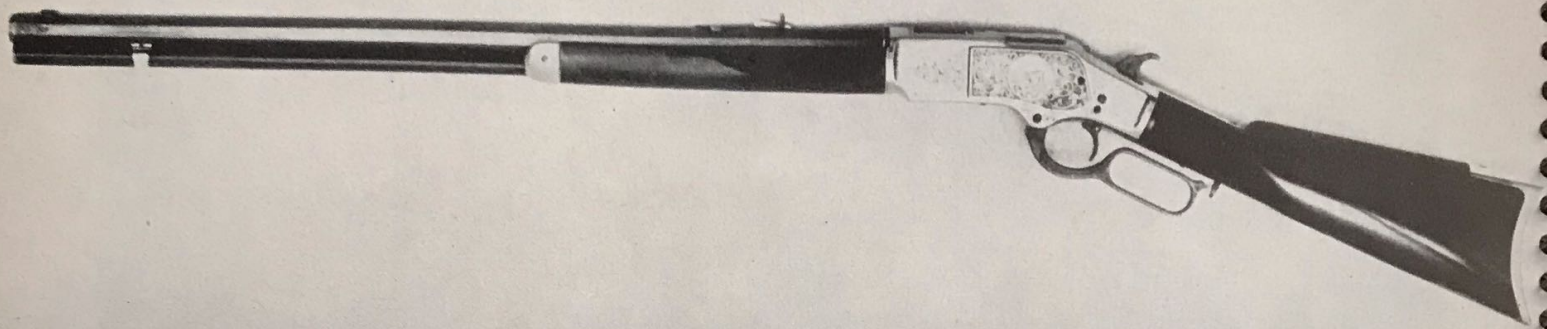
Simple and fairly reliable construction was one of the Colt's advantages. Parts above are (a) loading gate, (b) cylinder revolving pawl, (c) cylinder, (d) cylinder pin, (e) hammer, (f) barrel and main frame, (g) ejector tube, (h) back strap, (i) grips, (j) main spring, (k) trigger, (l) trigger spring, (m) ejector spring, (n) locking bolt, (o) ejector, (p) trigger guard and forestrap and (q) various parts screws.



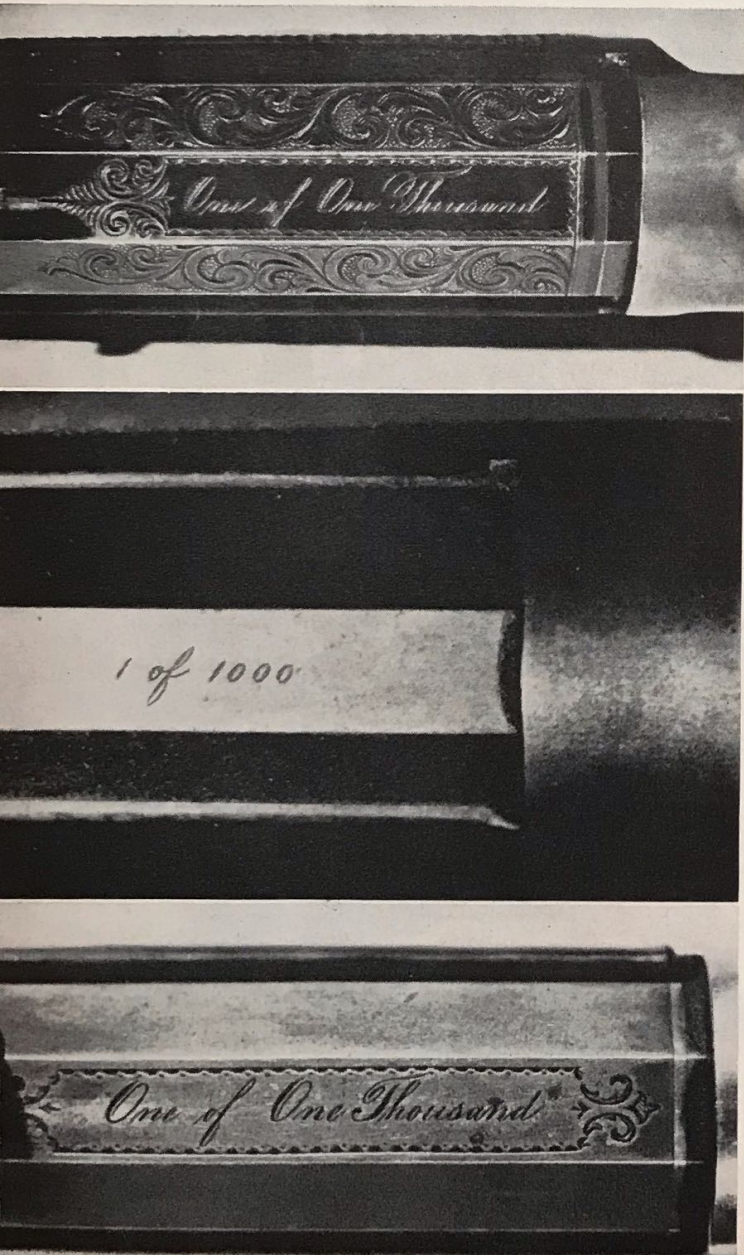
Line-up of the three great Colt pistols (right) are the Peacemaker .45 (top); the Whitneyville-Walker Colt (center) which was a cap and ball pistol made in 1847, and the presentation model (below). The Model P remained continuously in production from 1873 until 1941. Above, is an ornately engraved belt and Colt revolver holster used for show purposes.



The Winchester '73



Considered one of the most valuable of all Winchester 73's may be this particular "One of One Thousand" model. It is owned by Robert Abels, the New York gun collector and valued at \$5,000. Other models of the series bring \$3,000.



If there is an elite corps among American firearms, the role might well be assigned to the Winchester 73's designated by the company back around 1875 as One of One Thousand.

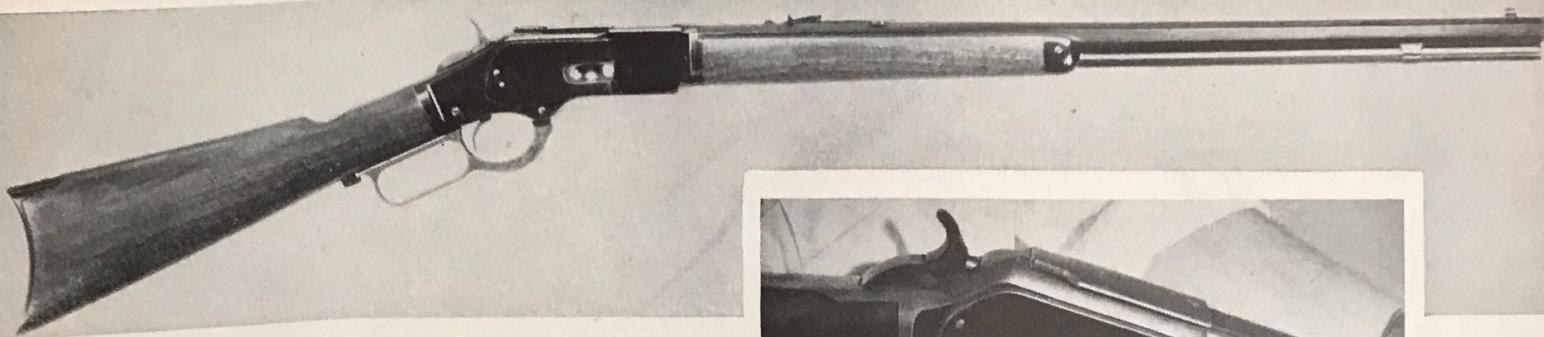
It is thought that only 136 models were so named. Each was of superior accuracy and was given special finishing treatment. The price for one then was \$100.

The words "One of One Thousand" or "1 or 1,000" were engraved on the top of the barrel just ahead of the receiver. Actually Winchester produced more than 720,000 models of its 1873 rifle but only the handful were singled out for special distinction. Today collectors pay up to 25 times the original cost for one.

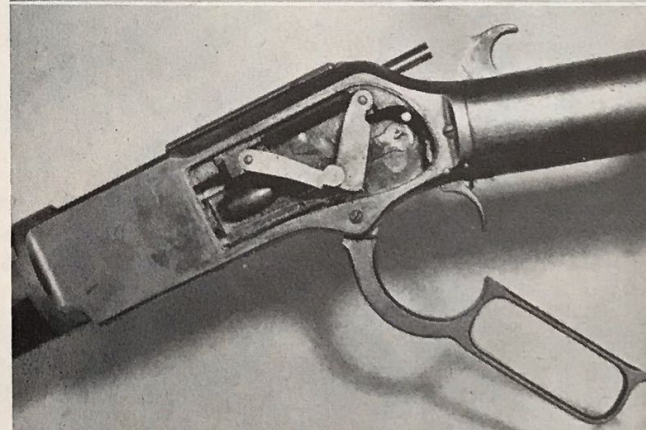
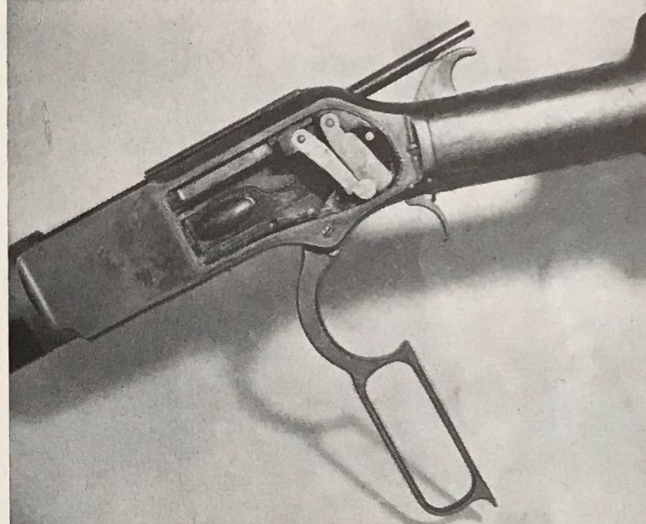
The first arm of the Winchester company was the Model 1866 rifle, the famous "Henry rifle" named after its designer, B. Tyler Henry. It used the first commercially successful rimfire cartridge and was a lever-action repeater.

Thomas G. Bennett, who later became president of Winchester, though, was the man who evolved the 73 from the Henry by adding a fool-proof ejector and stepping up the powder load of the cartridge.

At left are three authenticated One of One-Thousand 73's showing the variations in engraving. Top to bottom they are (1) model owned by Granville Stuart Abbott, Lewistown, Mont. Records show rifle was sold to Abbott's grandfather, Granville Stuart, who discovered gold in Montana and was later U. S. ambassador to Uruguay and Paraguay, (2) Model owned by John D. Morley, Lodi, Calif., given to him by his grandfather, W. N. Garland, who used rifle in mining days and, (3) model of Oliver Jones, North Hollywood, Calif. All were made in 1875.



Part of the popularity of the "gun that won the West" came from its simple, practical and almost trouble-free mechanism. Typical is the action that cocked the gun, ejected the old cartridge and inserted a new one in a simple forward and backward motion. Right: internal workings are shown with lever thrust forward. The motion opens action, extracts and ejects old cartridge onto riser and cocks gun. Pulling lever back raises new cartridge into position, seats it and closes breech. The gun is now cocked and ready for firing. Only 136 of this particular model were known to have been made.



Jimmy Stewart cradles his "One of One Thousand" in a scene from movie, "Winchester 73." Such guns are very rare today and worth up to \$3,000.

The Walther



Walther PP with .380 (9-mm short) cartridge. Safety lever is fore-and-aft ready to fire by squeezing trigger. Stud protruding above hammer is loaded chamber indicator. Position here indicates that cartridge is in chamber.



Left and right views of disassembled Walther PP .380. Break-down begins by removing magazine and dropping trigger guard to position as above. Slide is then pulled to rear and up.



AMERICAN troops smashing into Germany in 1945 made an amazing discovery—the sprawling works of Waffenfabrik Walther were not only intact but evidently they had continued making small arms for the German war machine literally until the very last minute!

In much the same way, the Walther family had been producing arms in the twin cities of Zell and Mehlis in the province of Thuringia for more than a half century. For most of this time, however, output had been limited to sporting guns.

In 1929, though, the company introduced its famous Walther PP (Polizeipistolen) and the famous PPK (Kriminalmodell) double-action automatics in .22LR, .32 or .380 calibers. They were designed primarily for police trade.

The .32 (7.65-mm Browning) in the PP model held nine cartridges; in PPK, eight with the .32 becoming a standard German police and army sidearm.

The .22, though, is the most popular Walther used in the U.S. Capacity of the magazine in the .22 long is eight shots with its weight, balance and smooth operation making it a favorite.

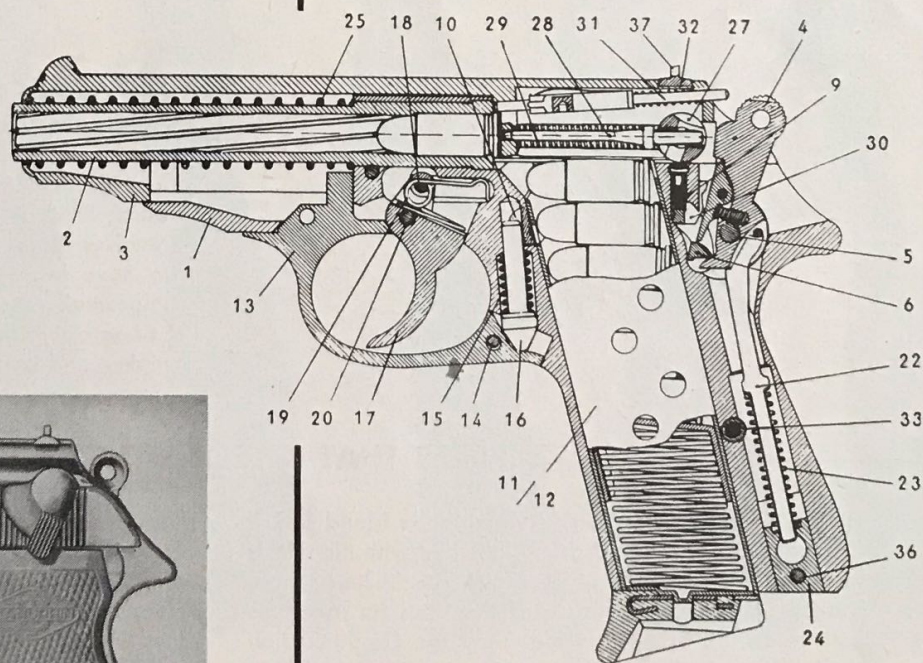
In 1938, the German government held trials to test new service pistols and the Walther entry was adopted. It was designated the P-38 or *Pistole 1938*. It was a double action automatic and improved over its predecessors in many ways.



KEY

- 1 Receiver with barrel, complete
- 2 Barrel
- 3 Slide
- 4 Hammer, complete
- 5 Hammer axis pin
- 6 Sear
- 7 Ejector
- 8 Extractor plunger with spring
- 9 Automatic inside safety spring with rest disc.
- 10 Magazine catch and spring
- 11 Magazine (standard)
- 12 Magazine with finger rest
- 13 Trigger guard
- 14 Trigger guard axis pin
- 15 Trigger guard spring
- 16 Trigger guard spring guide
- 17 Trigger
- 18 Trigger bar
- 19 Trigger bar spring
- 20 Trigger pivot pin
- 21 Automatic uncocking lever
- 22 Hammer strut
- 23 Hammer spring
- 24 Hammer spring stop
- 25 Slide recoil spring
- 26 Extractor
- 27 Exterior safety
- 28 Firing pin
- 29 Firing pin spring
- 30 Automatic inside safety bolt
- 31 Signal pin (except for col. .22 L R)
- 32 Signal pin spring
- 33 Stock plate screw
- 34 Right stock plate
- 35 Left stock plate
- 36 Hammer spring stop pin
- 37 Rear sight

Disassembled Walther shows unusually small number of parts. Break-down above and keyed schematic at right indicate parts in table, upper right. Walther mechanism is clean. Gun has three different safety devices.



Manurhin-Walther PP model in .22 caliber is nickel-plated with ivory plastic grips. Magazine release button is at left below slide.



Guns That Won the West

Colt Frontier Six Shooter (top), the Peacemaker, was considered the most successful revolver of the 19th century. Its predecessor was the Colt Navy percussion revolver (center) which fired a .36 caliber ball. Double-action revolver (bottom) was a .41 caliber gun said to have been favored by Billy the Kid. The Peacemaker was single-action. The Remington .44 was considered second only to the Peacemaker and was used widely in the Civil War.

RIFLES THAT HELPED WIN THE WEST

To the frontiersman, the rifle was both a friend and a bodyguard. He sneered at muskets and with his rifle is reputed to have been able to pick off the head of a turkey at 100 yards. Some of the rifles he used are shown on the opposite page. They are (1) percussion lock "Kentucky" rifle firing a .40 caliber patched ball; (2) Kentucky flintlock rifle of the type used by Daniel Boone in 1767 and by Davy Crockett as late as the defense of the Alamo in 1836; (3) Sharps carbine, the famous buffalo gun, which fired fixed ammunition

although an earlier model introduced in 1855 was a percussion breech-loader firing .50 caliber ball; (4) Springfield 45-70 carbine used by U.S. cavalry in Custer Massacre. It was an inferior arm to the Henry repeating rifles used by Sitting Bull's men; (5) Henry repeating rifle, forerunner of the Winchester, was made by the New Haven Arms Company from 1860 to 1866; (6) Winchester repeating rifle of 1878 was closely modelled after the Henry; (7) 12-gauge double barreled percussion stagecoach shotgun (1850-1870).



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As the settlers and frontiersmen moved westward, they brought with them an amazing variety of hand-guns. Actually pistols and revolvers played something of a secondary role to the rifle in the opening of the West for the long gun was more practical for hunting and defense.

But the sidearm grew in popularity and arms makers were kept busy in the period before and immediately after the Civil War supplying the needs of the rugged population then on the move.

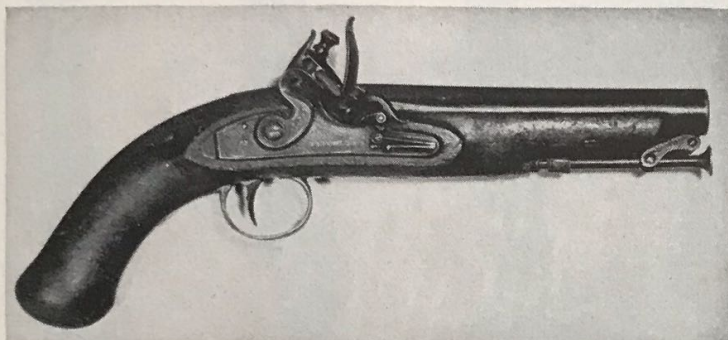
Next to the Colt Frontier, the most popular gun of the era was the Remington. More than 100,000 Remington .44's were bought by the army during the Civil War and were later used by civilians.

Actual development of the pistol parallels that of the rifle in that both went through the stages from match-lock to breech loader. Then after the percussion pistol came the repeater, using first multi-barrels and finally the successful cylinder of several chambers with a percussion cap.

LESSER KNOWN GUNS



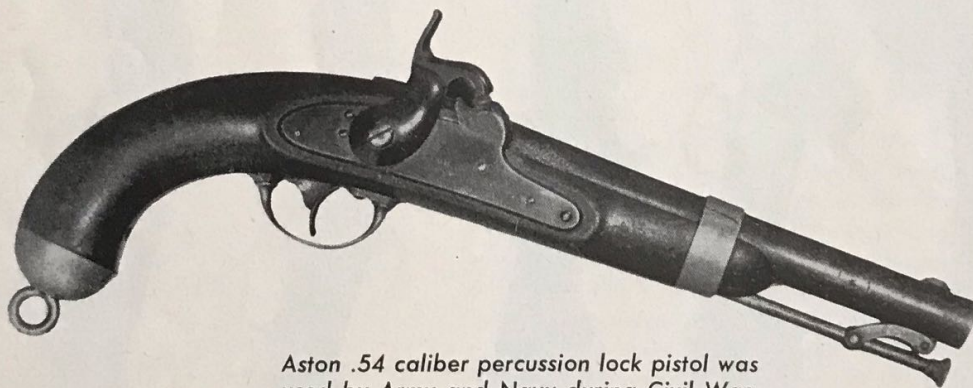
USED IN THE WEST



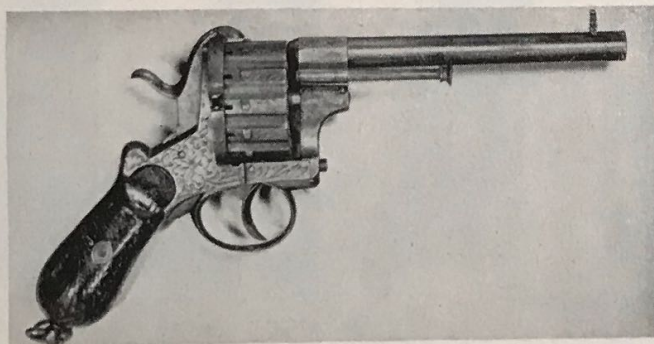
Flintlock pistol firing a .60 caliber ball was the type used by Gen. Andrew Jackson in the War of 1812.



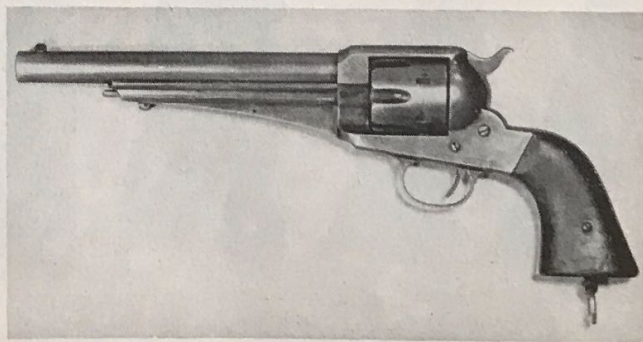
A .41 cal. derringer, favored by gamblers because it could be carried in coat pocket.



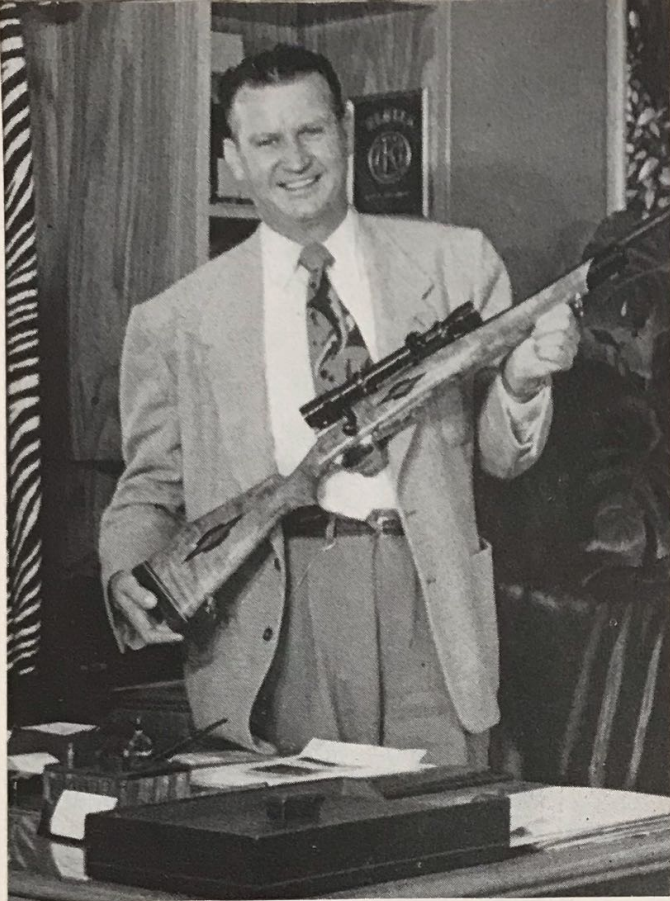
Aston .54 caliber percussion lock pistol was used by Army and Navy during Civil War.



Unusual ten-shot French pin-fire .38 caliber pistol was used by the famous bandit, Murietta.



Remington .44 was single action revolver used during Civil War and by frontiersmen.



Roy Weatherby was a writer on guns before he decided to put his controversial ideas to the test in actual production. The results were so successful that he's one of the top gun U.S. manufacturers today.

The Weatherby Rifle

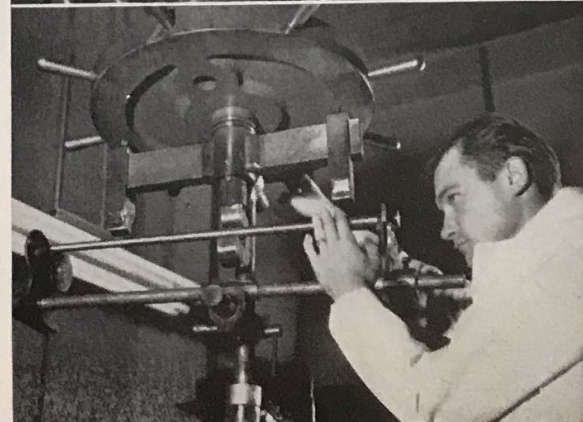
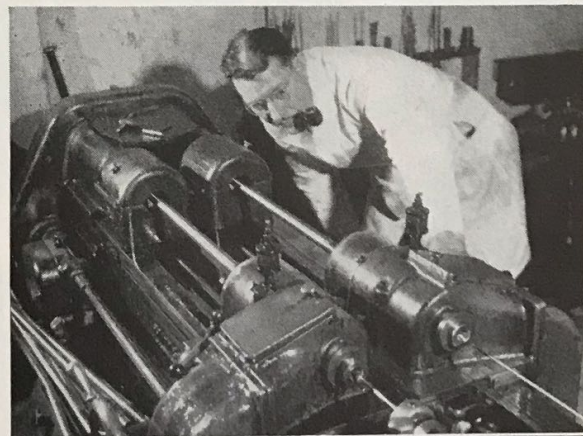
Craftsmen work on barrels in the Weatherby plant at South Gate, Calif. Above, drilling barrels and (below) checking for straightness. Twenty different operations are involved in building a Weatherby rifle. Mauser actions are brought complete, then revamped and streamlined for the new guns.

PICK up just about any book on big game hunting and somewhere in it will be a reference to kills made with a Weatherby rifle. This is not just a bow to the fact that Roy Weatherby is the largest independent manufacturer of rifles in the U. S. but a tribute to the hard-hitting power of the sleek, long-range guns.

Basis for Weatherby's success is his concept of high velocity which holds that HV gives greater killing power and correspondingly greater accuracy than high weight. In short, a light weight bullet traveling at high speed is more effective in bringing down big game than is a heavy bullet traveling at slow speeds.

Controversial as this idea might be, Roy Weatherby has parlayed it into a big business with a host of enthusiastic followers. Tests on the range and actual hunting experience have borne out his contention that the small caliber bullet at a high enough velocity will disintegrate inside the animal.

Achieving high velocity, however, was not easy. Weatherby first set out to get the right cartridge and, failing, ended up making his own with critically exact loads. All his rifles have special barrels which are hard chrome lined and rust-proof making them better able to withstand the hot corrosive powder blast. Action is a specially designed F. N. Mauser.





Line-up of Weatherby rifles shows similar shapes but variety of detail. Stocks are made from wood blanks 18 at a time. Rifling ridges on the guns are especially narrow but the grooves are wide. Gunstocks are turned from black walnut, maple, myrtle or California mesquite.

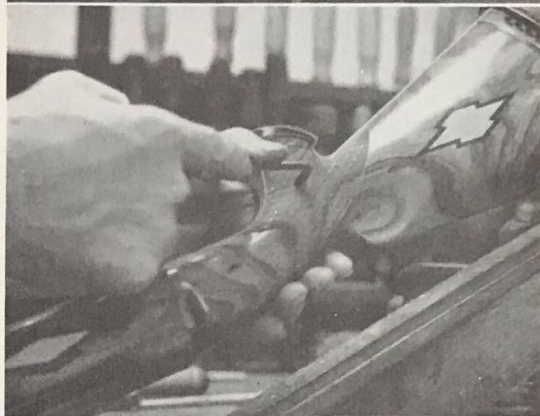
While the Weatherby is much desired as a sleek, efficient game rifle, the beginner or average hunter will probably invest in a less-expensive gun for his limited shooting.

Selection of a gun should be made on the basis of the type of game you're after. Hunters on an African safari will be packing as many as a half dozen guns at a given time—not just to impress their professional guide but simply because the variety of game requires a specific weapon.

Animals can be considered roughly according to weight. Medium-sized game such as antelope and deer can be brought down with medium sized bullets, a 150-grain soft-point slug of .27 or .30 bore.

Other circumstances, though, do enter into the picture. A 130-grain or 150-grain "Silvertip" in the .270 Winchester would be fine for a 200-yard shot across an open plain. But the same slug would drop short of its mark if it had to go snapping through the brush of the North Woods.

In this case, you'd be wise to go up to a .348 WCF which, while slower, retains enough of its punch to cut through foliage.



INLETTING AND CARVING

Weatherby gun stocks are a combination of mass production and intricate detail work. Above. Steps in hand working a stock which can cost several hundred dollars. Engraved floor plate and trigger guard alone costs \$100. Left. Wood blanks are turned into stocks 18 at a time from a master pattern automatically.





ITALIAN WALTHIAN BERETTA

Has box-type magazine with capacity of seven cartridges. Muzzle velocity, 970 feet per second; bullet weight, 75 grains; muzzle striking energy, about 195 foot pounds; barrel length, 3 1/2 inches; overall length 6 inches. Weight, 23 ounces; accurate range, 25 yds. — maximum, 800 yds.

Foreign Hand Guns

WHILE credit for many of our most successful handgun designs must go to European arms makers, the fact is that Americans have long been recognized as the greatest users of pistols and revolvers.

The trend to sidearms took on great importance in American life during the War Between the States when the revolver, fresh from its key role in winning and settling the West, became adopted as an official military arm.

Strangely enough, though, the automatic pistol so familiar to every man, was developed in Europe after being rejected in this country. It was the invention of an employee of an Eastern arms firm, Hugh Borchardt. He originated the Sharps-Borchardt action which provided for the kick of the revolver to do the work of cocking and reloading.

He failed to get interest in his design in the U. S., however, and so he returned to his native land, Germany. There the idea was soon accepted and

put into full production.

This was in 1893 and although the pistol had many of the features which gun fans today would quickly recognize as standard in modern automatics, it had some drawbacks. The design, therefore, was taken over by the DWM company and remodeled by one of its engineers.

He was George Luger and his automatic in 1901 opened a new era in handguns. Back in the U. S., meanwhile, John Browning was also working on an automatic pistol design and developed in 1900 what became the .32 ACP, produced originally by the famous Belgian arms plant, Fabrique National d'Armes de Guerre.

World War II with its tremendous American land armies stationed and fighting abroad was followed, quite logically, by a new wave of interest in handguns. Whether a G.I. got his the hard way—by jerking it out of the belt of a German or Jap officer as he surrendered after a fire fight—or by trading



SPANISH LLAMA

An exact copy of the Colt .45 complete in every detail. Made by Gabilondo y Cia, Elgoibar, Spain. Is 7.65-mm (.32 caliber) and takes eight-shot magazine.



GERMAN ORTGIES

SPANISH ASTRA

Ortgies is a 6.35-mm (.25 caliber) pocket automatic, 5 3/16 inches overall length. Astra is 7.65-mm, Model 3000 with seven-shot magazine. Weighs 22 oz.



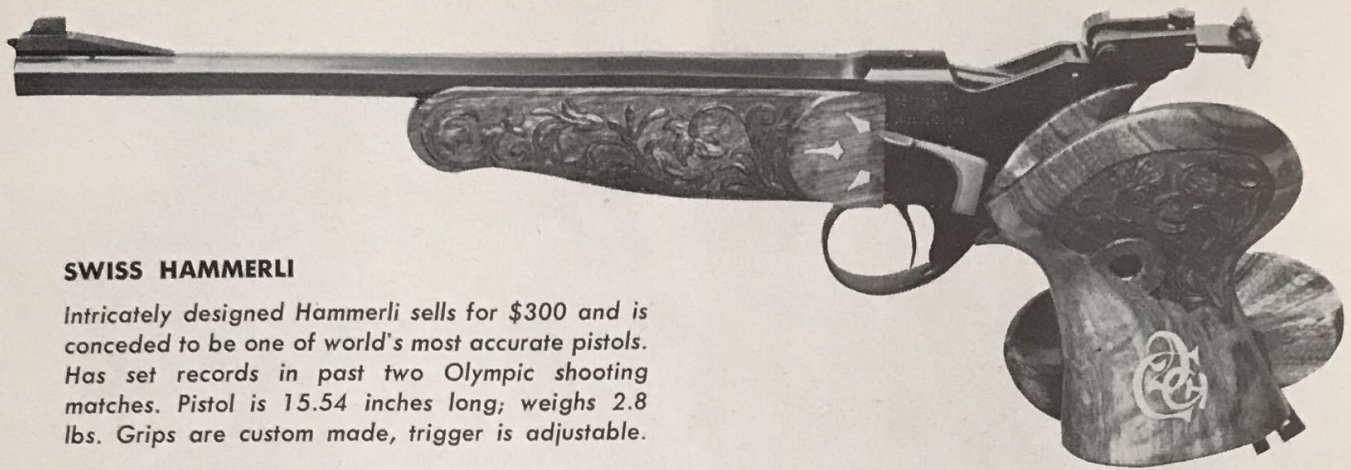
JAPANESE NAMBU AUTOMATIC

Somewhat similar in appearance to German Luger. Has box-type magazine with capacity of seven cartridges. Barrel length is 4 1/2 inches; overall length, nine inches; weight, 30 ounces; accurate range, 75 yards; maximum range, 1,400 yards; muzzle velocity is 860 f.p.s.



CZECH POCKET PISTOL

Handy CZ model double action automatic of .25 caliber (6.35-mm). It takes an eight-shot magazine and has a 2 1/2-inch barrel. Overall length is five inches. DA enables it to be carried loaded but with hammer at rest. Sights are fixed; extra trigger weight is considered a drawback.



SWISS HAMMERLI

Intricately designed Hammerli sells for \$300 and is conceded to be one of world's most accurate pistols. Has set records in past two Olympic shooting matches. Pistol is 15.54 inches long; weighs 2.8 lbs. Grips are custom made, trigger is adjustable.

two cartons of cigarettes for it, made little difference.

The weapon, in either case, became his personal possession and the army permitted G.I.'s to keep and return to stateside with the firearms. Except for machine pistols and similar automatic firing weapons which are outlawed, the G.I.-turned-civie has kept his pistol cleaned and oiled and it is still treasured as a working souvenir even if the little woman around the house takes a rather dim view of the arsenal in the top dresser drawer.

Most handguns thus in circulation are military models—the Luger and P-38 used by the Wehr-

macht and the Nambu automatics used by the Japanese—depending on the theater in which you did your soldiering.

There are, however, no less than 29 major arms factories abroad whose products most gun collectors will at one time or another have an opportunity to see and/or fire.

The guns on the accompanying pages represent a variety of types and vintages. Some, like the Luger and Mauser, are well-known and have won a reputation for dependability and accuracy.

Others are rarer and are seen less frequently but still have characteristics of interest to all shooters.



GERMAN LUGER (PARABELLUM)

Much sought-after war souvenir takes clip of eight .9-mm cartridges. Is recoil-operated with accuracy range of 75 yards, maximum range of 1,200 yards. Muzzle velocity is 1,040 to 1,500 feet per second. Has loading indicator.



GERMAN MAUSER

Powerful 7.63-mm (.30 caliber) automatic. Takes 10 shot box magazine. Overall length, 12 inches; weight, 45 ounces. Loads through action. Another model, rare in U.S., takes 20-shot magazine, fires full and semi-automatic.

Old stand-by of Soviet army is 7.62mm Nagant revolver, 1895 pattern. It is still being manufactured in small lots. It was used by regular army troops and partisans.

RUSSIAN NAGANT



RUSSIAN TOKAREV

TT-33 is standard Soviet pistol and has been in service almost without change since the 1930's. It is short-recoil operating, of basic Browning design; chambered for 7.62 autopistol cartridge.



Most of the foreign automatics of military design are quite similar to medium- and high-power handguns produced in the U. S. Since they often have a smaller diameter bullet, however, they are limited in knock-down effect. By standards in this country, a good revolver should bring a man down up to at

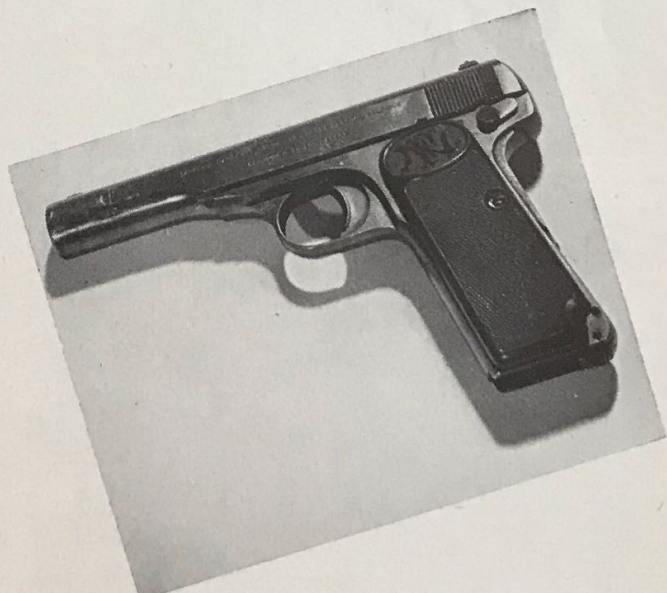
least a range of 100 yards.

European arms makers generally turn out more of the .25, .32 and .380 pocket automatics than do American firms but these are generally too light for police, law-enforcement and industrial guard purposes.



GERMAN MAUSER

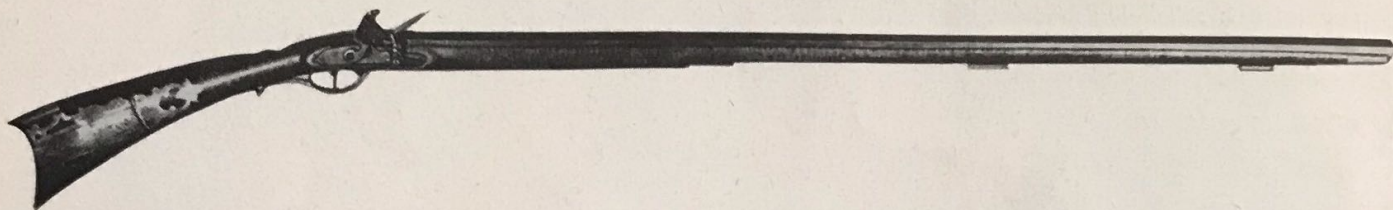
Pocket automatic, an early model of a series of .25 and .32 caliber pistols. Smallest was the WTP which was only four inches long and weighed 9½ ozs. Others were 4½ and 5¾ in. overall length with 6- and 9-shot magazines.



BELGIAN BROWNING

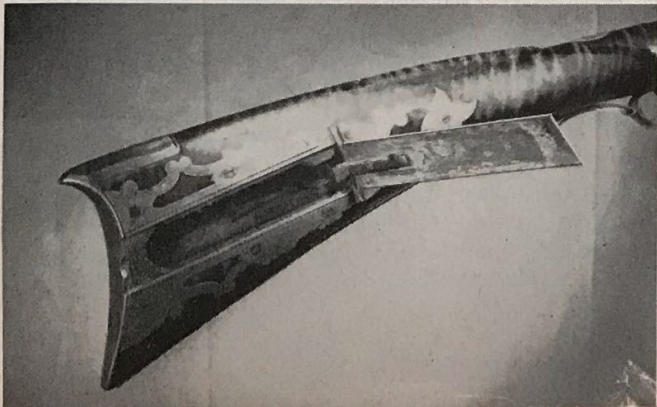
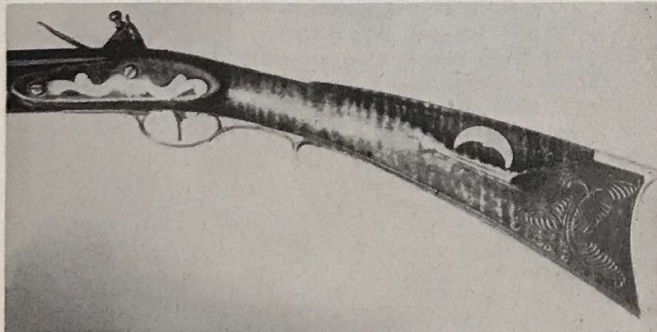
9-mm automatic which is similar (except for size) to the Colt .32 and .280 automatics. This one has 7-shot box type magazine and weighs 32 ounces. Muzzle velocity, 1,110 f.p.s., striking energy, about 300 foot pounds.

The Kentucky Rifle



The Kentucky rifle was distinctive in that it was long, light and graceful especially when compared to the short barreled, large bored sporting guns which were the basis for the early models. These were made in Pennsylvania and not in Kentucky as is thought.

Beautiful workmanship was often shown on the stocks of Kentucky rifles. This one was made of maple and is inlaid with a silver half-moon. The patch box in the stock was made of brass and carried tallow or grease and precut patches of cloth or buckskin.



PARADOXICALLY, the Kentucky rifle is a relatively common weapon and certainly not in short supply. At the same time, though, it is highly desired by collectors. The confusion between the two conditions comes from the fact that many of the colorful old pieces are still being used in the back hill country or, at least, are kept as household relics.

As a result, the professional gun collectors sell them from anywhere from \$45 to \$160 and there are few really big collections in any one spot.

The rifle stands as something of a symbol of the frontier days of early America and stories have grown up around it that often give it an undeserved reputation for efficiency.

No one will dispute that the gun was a good one and was far more accurate than any other piece of its day. From then on, though, it's picked up credit for virtues that have varied from fact by more than just a little bit.

It has been established by historians that the Kentucky rifle should be called the Pennsylvania rifle to be completely accurate. This is because it made its appearance in that state in the early 1700's. In the century that followed, the rifle was carried through the Cumberland Mountains by early settlers, played an important role in the War of 1812 and then went westward to the Rockies.

The first rifles turned out by the Pennsylvania gunsmiths were merely modified .75 caliber Jaegers brought over from Europe. They were short, heavy barreled sporting guns.

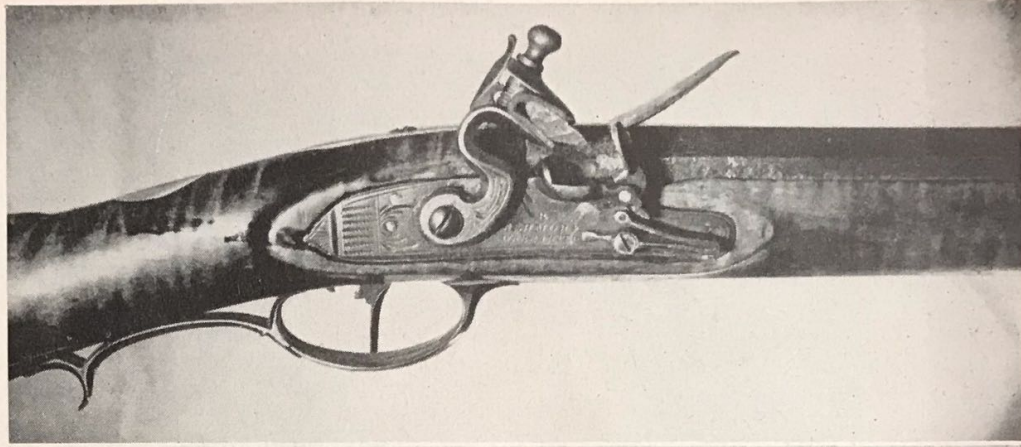
The development of the patched ball was the beginning of the Kentucky rifle as it is known today. The patch was a small piece of greased cloth or buckskin in which an undersized ball was wrapped. The whole thing was then gently pushed down the barrel with a wooden ramrod until it rested on top the powder charge.

The charge was fired by the sparks from the striking flint igniting the powder in the priming pan and carrying the fire to through the touch hole.

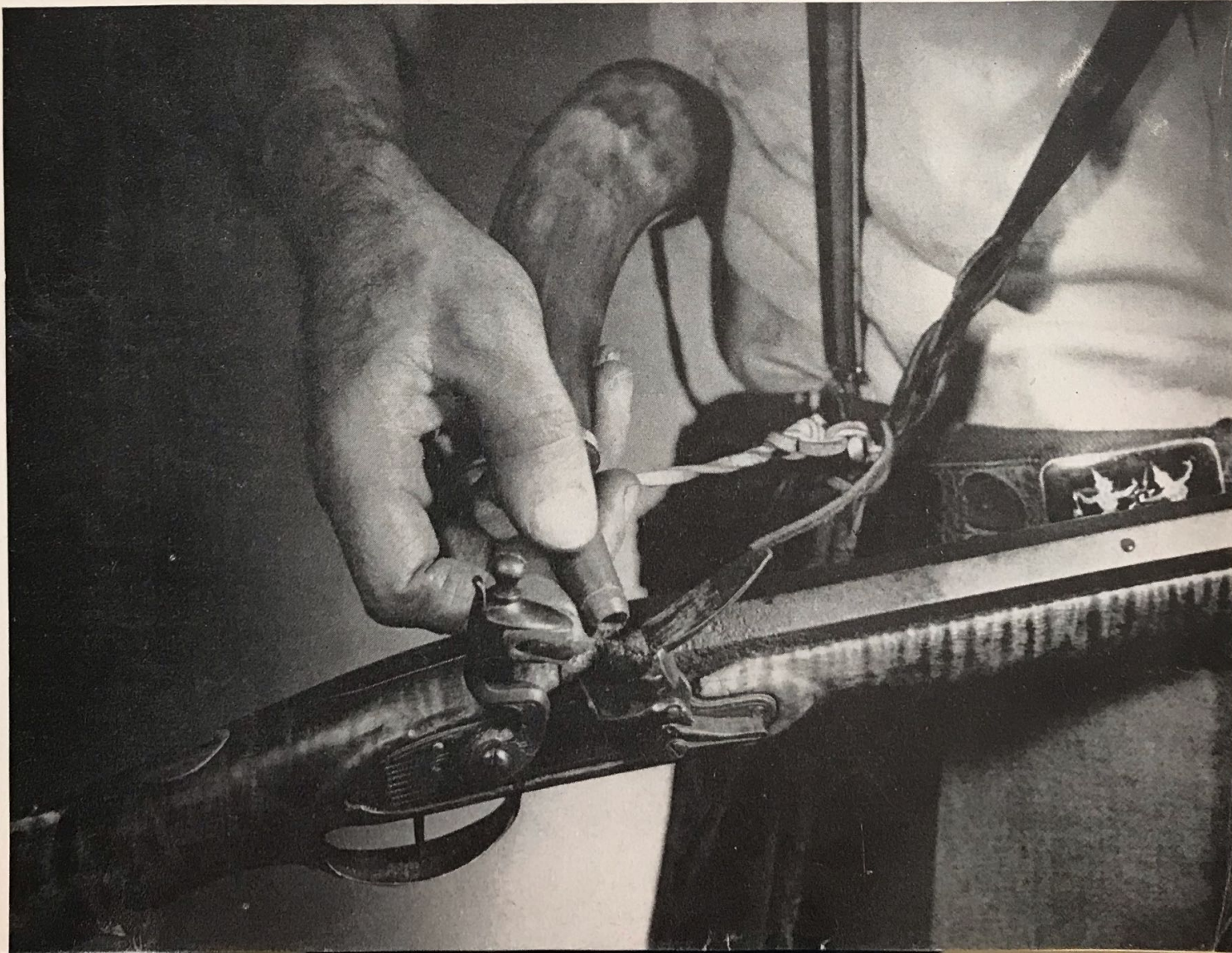
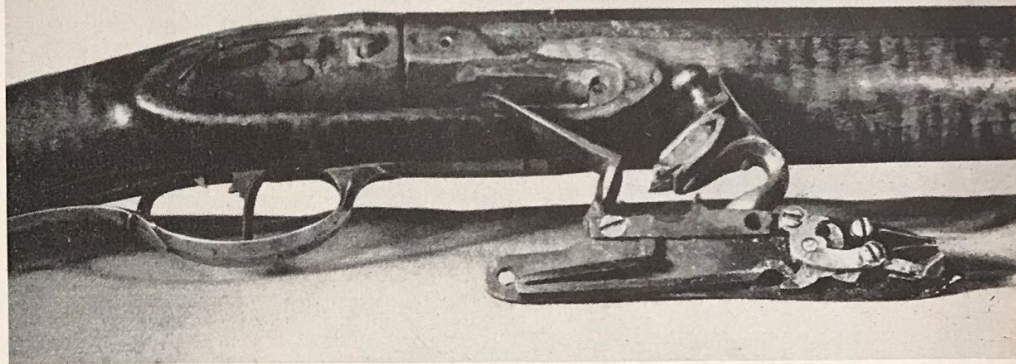
The fame of the new rifle spread as it was carried into the area that became known as Kentucky and was credited for success in fighting the Indians.

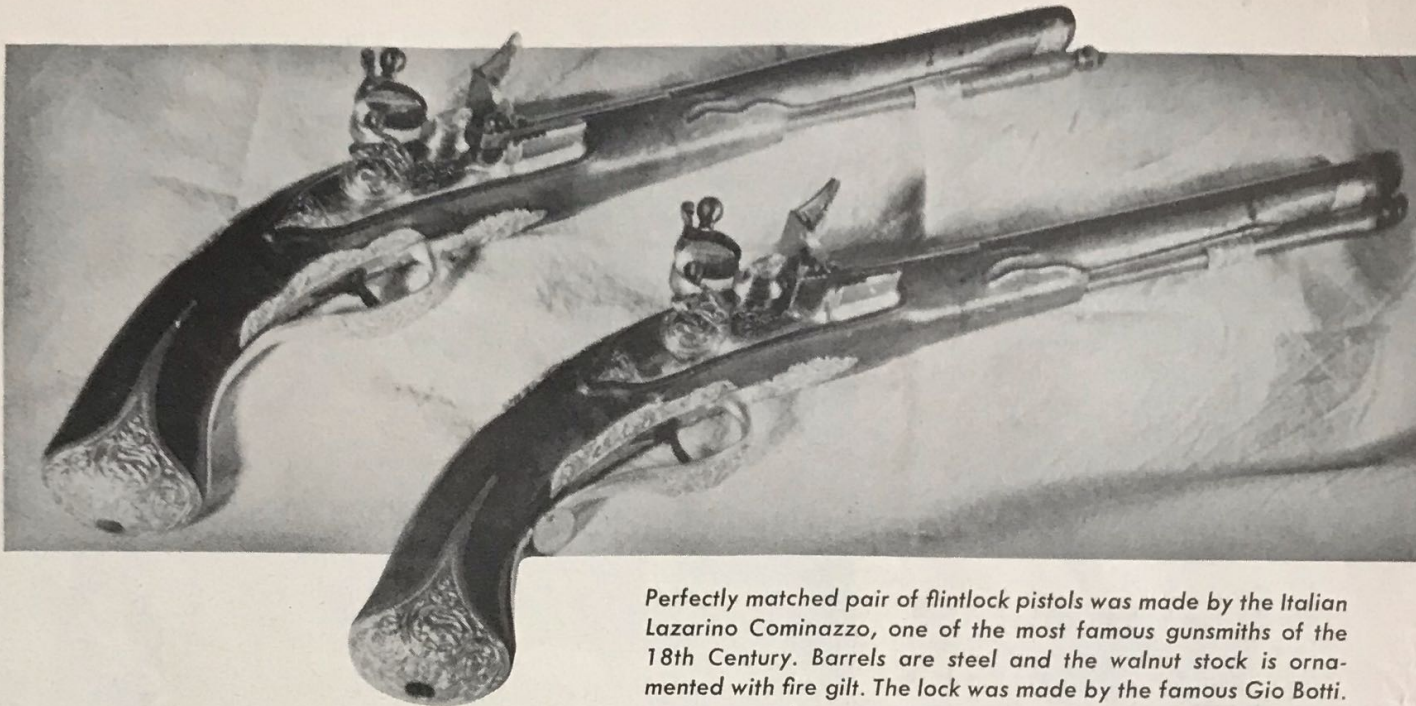
Thus it was in recognition of the place where it was most widely used rather than where it was made that gave the long, graceful rifle its name.

Firing mechanism of the Kentucky rifle is spring-operated and simple. Pressing trigger releases cock which is brought forward sharply. It strikes the rough plane of steel battery causing a shower of sparks. These ignite powder in priming pan carrying fire to the gun touch hole.



From the powder horn, a charge of black powder is poured into the priming pan. The gun is then cocked and is ready to fire. A smaller horn, the "charger", was used to measure out the right amount of powder into the muzzle. Patch and ball were then rammed down.





Perfectly matched pair of flintlock pistols was made by the Italian Lazarino Cominazzo, one of the most famous gunsmiths of the 18th Century. Barrels are steel and the walnut stock is ornamented with fire gilt. The lock was made by the famous Gio Botti.

Pistols for the Code Duello

THERE was a time when a remark considered ill-advised by a contemporary would, often as not, find you soon afterward in a wooded glen early some morning pacing off the distance for what often was a deadly bit of target practice. It was the day of the code duello when one's honor was best upheld by engaging an opponent in mortal combat.

The weapons and styles of duelling varied with time and place. From the 16th Century on, the slur against one's family, a snide remark about the social status of one's latest girl friend or even a chance remark that was taken with offense by another was enough for a fire fight in the misty morning haze.

The practice of duelling flourished in England and France with an estimated 2,000 Frenchmen alone getting knocked off within a seven year year span at the height of the duelling era.

The practice came over with equal vigor to the New World and around New Orleans at the end of the 18th Century, things were still going strong in the "You'll pay with your life for that remark, suh" department.

Accordingly, a brace of fine pistols was the mark of a real gentleman of breeding for years. Many such weapons were handed down in the same family for generations and preserved as heirlooms. As a result, many can be seen in gun shops all over the country and added to your personal collection as historic pieces and excellent examples of the gunsmith's art.

Since output of duelling pistols was high, almost any serious collector can easily add one or two to his own display. The guns range widely in design, condition and craftsmanship and so the prices asked reflect a combination of these.

A pair of .45 caliber percussion duelling pistols in a monogrammed case with loading accessories can bring around \$150, for example.

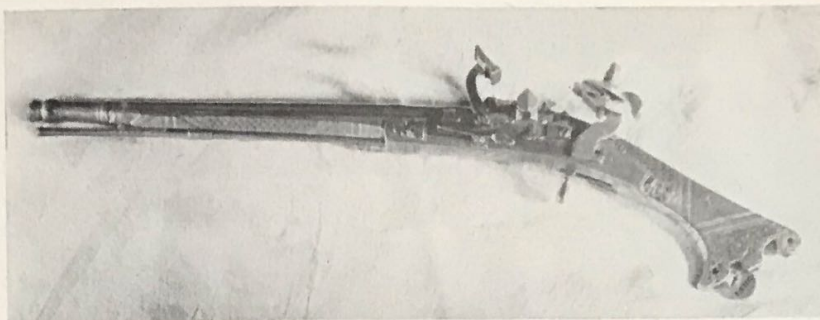
A brace of .50 caliber pistols by Mortimer of London, by contrast, can be had for \$75 while a .50 caliber pistol by Rinspchen of Munich will go for around \$30.

Not all duelling weapons are in the gun shops, either. Many are still turning up in attics where they were left by gun enthusiasts of another generation and forgotten by descendants.

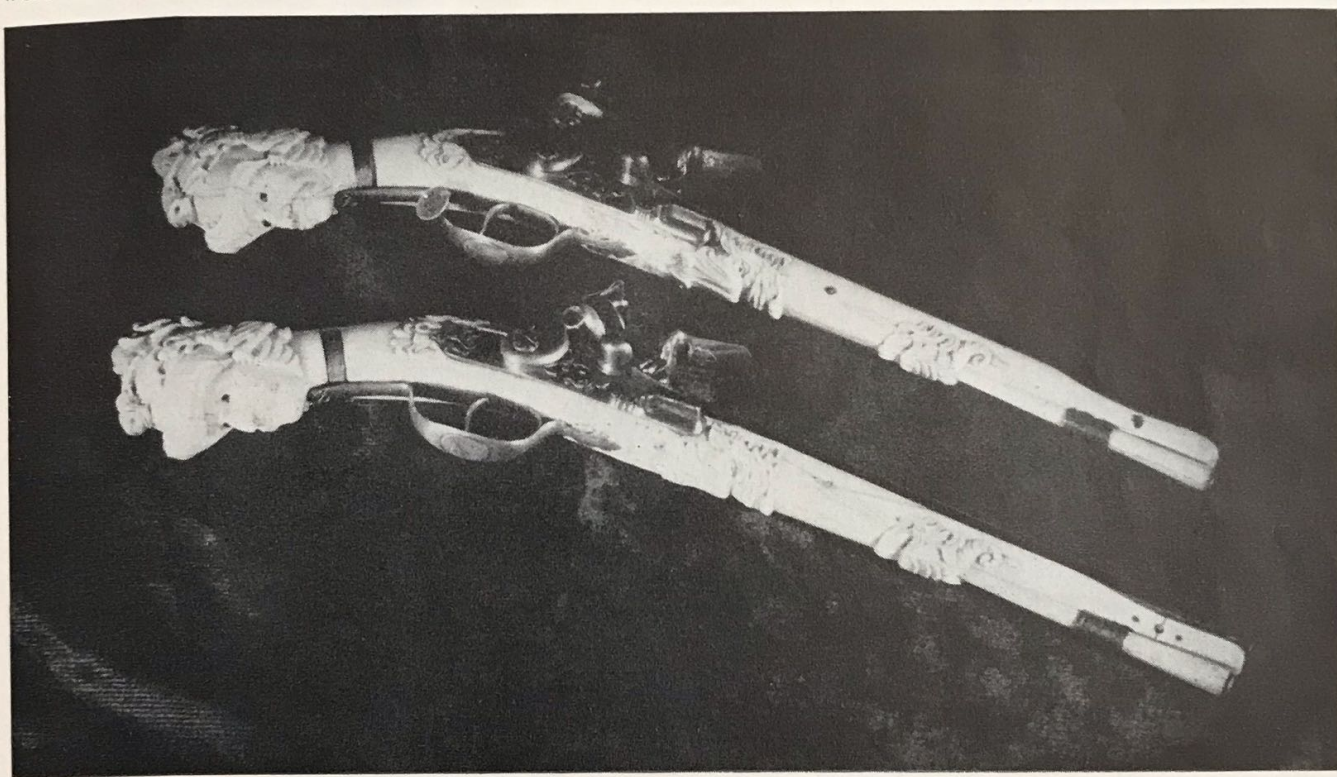




Seventeenth Century Dutch duelling flintlocks have stocks and forepieces carved from a single piece of ivory. Even the ramrods were made of ivory. Such pistols were exceedingly costly to make and were marks of wealth and position.

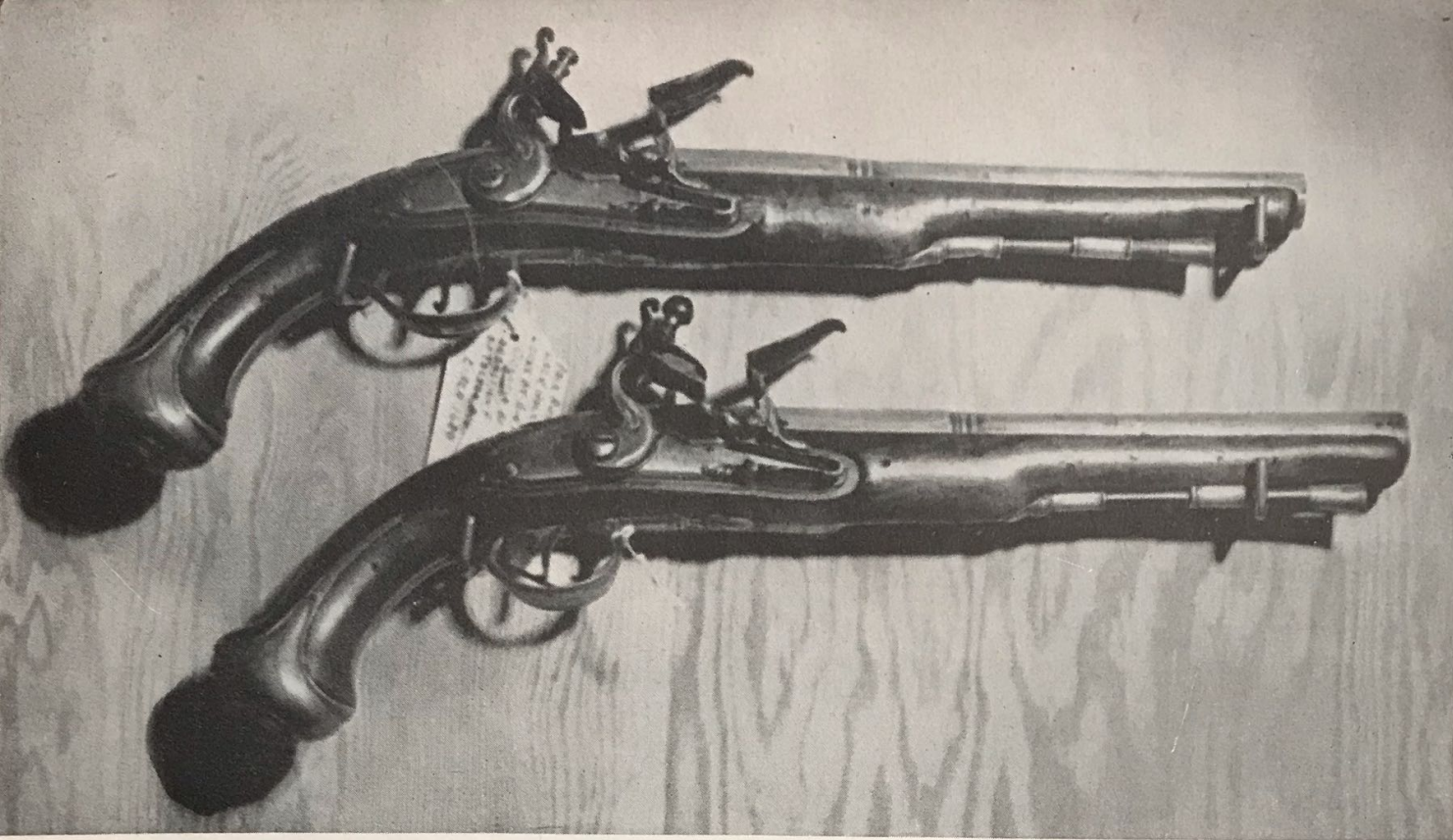


All-steel duelling pistol was made in Scotland and is an excellent example of the snap hance (also "haunce"). Hance refers to the steel frizzen which snaps sharply back to meet the forward snap of the flint immediately above the powder pan as the trigger is pulled.



French flintlock from the 18th Century has two barrels, one over the other. Each has its own powder pan and frizzen. Gun is elaborately embossed and engraved with a walnut stock. Some duelling rules permitted more than one shot to be fired.





Austrian holster pistols have locks by Gio Battizo and barrels by Sebastien Fernandez, the Toldeo craftsman.

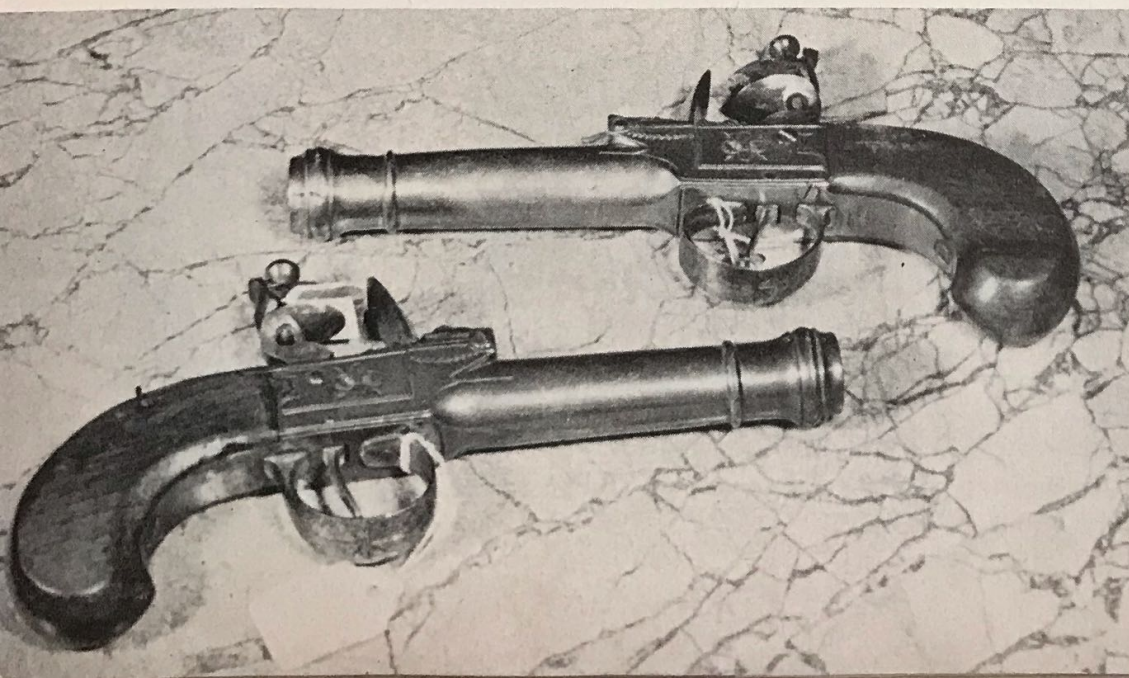
The conventional smoothbore duelling pistol had to be loaded at the muzzle and a full case of duelling gear was quite elaborate. Included in the plush case was a bullet mold and often seconds of the principals involved would spend part of the night before a duel melting lead and casting the bullets.


A bronze powder flask also was part of the set. It was fitted with a nipple cap which, when filled, held the proper amount of power for the charge. When the bullet was put on top of the powder in

the pistol barrel, it was wrapped in a triangular piece of greased leather to insure a snug fit.

Usual distance between adversaries in a duel was 10 paces or roughly 25 feet. In some cases a single exchange of shots was enough but in others, the firing could continue until either an apology was forthcoming or one or the other man was down and out. If one fired and missed, his opponent could then take careful aim and generally bring down his man in cold blood.

A pair of small English 18th Century pocket pistols have smoothbore barrels designed to look like cannon. Gun makers in both France and England used the cannon idea.





In delightful contrast to the beauty on the Annual's inside cover, is the symbol of those warm and friendly qualities that men admire. A gay, carefree attitude is reflected in long, flowing blonde hair, the casual drape of the costume and the bright, shining eyes. It's not surprising that she's a small-town gal, either. Name is Marilyn Waltz from Waukesha, Wisconsin.

Photograph by Bernard

